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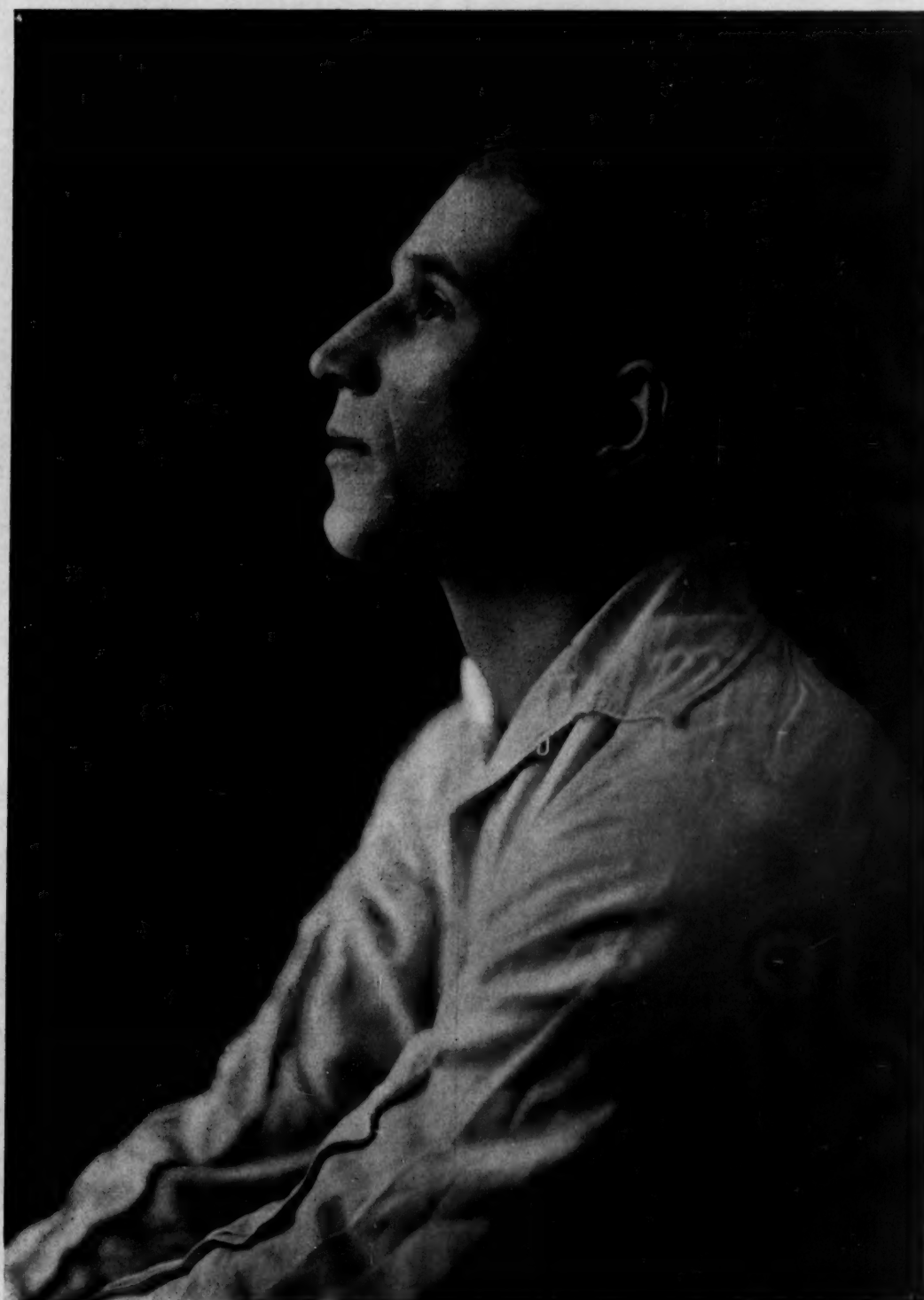
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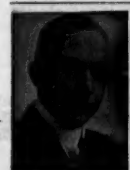
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## BOSTON HEARS FIRST PERFORMANCE OF DEBUSSY'S SUITE FROM THE MARTYRDOM OF ST. SEBASTIAN

**Symphony Orchestra Wins Audience's Enthusiasm with This Interesting Work—Elsie Janis Delights at Second Concert—  
Handel and Haydn Society Gives Samson and Delilah—Flonzaleys Open Season—Maier and Pattison Give  
Pleasure—Bachaus Scores in Recital—Cecilia Society to Sing Jacchia Cantata—Ruth Bernard  
Repeats Success—Gebhard Pleases as Ensemble Pianist—Marie di Pesa Applauded**

Boston, January 27.—The concerts of the Boston Symphony Orchestra on Friday afternoon and Saturday evening, January 18 and 19, at Symphony Hall, were noteworthy for the first performance of the suite drawn from Debussy's incidental music to d'Annunzio's mystery play, *The Martyrdom of St. Sebastian*. Originally designed for the theater and Ida Rubenstein, the work was not successful and consequently withdrawn. Recently it was found that four episodes might be heard with pleasure in the concert hall and it was these four which Mr. Monteux chose for performance last week in Boston, namely, *The Court of the Lilies*, *Dance of Ecstasy* and *Finale of Act I*, *The Passion*, and the *Good Shepherd*. This music is not always effective as a concert piece and plainly suffers in being divorced from the stage action which it was meant to accompany. It is not the Debussy of *L'Après Midi*, the nocturnes or *Pelleas*. Mr. Monteux had spared no pains in the preparation of this suite, and it received an excellent performance.

The soloists at these concerts were Richard Burgin, concertmaster, and Jean Bedetti, the first cellist, who gave a praiseworthy exhibition of their technical and interpretative gifts in Brahms' characteristic concerto for violin and cello. The concert opened with Dvorak's *Carnaval* overture and was brought to a brilliant close with Liszt's stirring *Mephisto Waltz*.  
**ELSIE JANIS AGAIN DELIGHTS IN SECOND SYMPHONY HALL CONCERT.**

Elsie Janis, America's popular comedienne, returned to Symphony Hall, January 16, for a second exhibition of her familiar abilities as singer, dancer and mimic. She was assisted as before by Walter Verne, the rising young baritone of this city; Rudolph Bochco, violinist, and Lester Hodges, accompanist.

Miss Janis' part of the entertainment included character songs, a French group in costume, a sketch from her own pen labeled a *Southern Girl*, in which Mr. Verne also took part, and, for effective closing group, a set of her celebrated impressions. As at her previous concert, she captivated her audience with her admirably conceived characterizations and with her charming spontaneity. Miss Janis has a genius for projecting the mood of everything she undertakes to portray, whether it be song, sketch or imitation. It would be no mean task to attempt to analyze and explain her art and her fascination for those who enjoy her as an entertainer. The definition of genius as an "infinite capacity for taking pains" doubtless applies to many gifted persons; but it probably does not hold in her case, for she appears to have been born that way. To begin with, she is endowed with penetrating perceptions and understands the fads and foibles, the humor and tragedy of the more or less human race; and understanding all this, especially the humor of it all, and being intensely human, she is ever sympathetic, never malicious. Nor does she find it necessary to resort to vulgarity or bad taste in order to produce her effects. To be sure, her voice would never stimulate Mr. Gatti-Casazza to rapturous ecstasy; but her tones are clear, and she commands, moreover, a wide range of color, which gives her singing a communicating warmth that artists with relatively beautiful natural voices often lack. To the interpretation of every number Miss Janis brings extraordinary facial expression, eloquent use of her hands and the full play of her engaging personality. Those who regard her only as a mistress of comedy should witness her finely conceived and moving characterization of the Cockney girl, "wot loves a man wot beats her"—a poignant little tragedy which revealed hitherto unsuspected talent. She is at her best, however, in humorous or mildly satirical work, for then she has opportunity to disclose the high spirits and animation which contribute so much to her appeal. Thus, we found wholly delightful her French version of the popular *I'm Wild About Harry*, from *Shuffle Along*, ending with the climax, *Il est simplement, veritablement, tout à fait, tout à moi!*

For her impersonations, various stage celebrities gave characteristic versions of the notorious shortage of bananas. We heard Ethel Barrymore enumerate, with her customary dignity, all the available substitutes and reach the tragic climax now familiar to her admirers: That's all there is, there isn't any more! Then came the angular Fanny Brice—a remarkable impersonation; Sam Bernard, of the shuffling feet and extra syllables; George M. Cohan, of the patrioteering, flag-waving days; Will Rogers, with Miss Janis manipulating lariat and chewing gum with a facility worthy of Mr. Rogers himself; and finally, the Englishman

who returns to his club in London "bally bucked" to find one thing lacking in this otherwise efficient land of ours—a shortage of bananas. And yet, in spite of the magnitude of this calamity, the people not only endured it bravely but almost sang about it—with subtle emphasis on the almost.

In her dancing Miss Janis was graceful and dainty, as of old. It is hardly necessary to add that her qualities as an entertainer and a complete freedom from affectation won



JEANNE GORDON.

*the young American contralto, now in her fifth season at the Metropolitan, was heard there recently as Dalila, in Samson et Dalila, and made an instantaneous and decided success with her fine singing and portrayal of this star contralto role. Miss Gordon has now sung at the Metropolitan with notable success all the leading contralto roles except Carmen, and it would not be surprising to hear her as Bizet's heroine before the present season is over. She is as much of a favorite in concert as in opera. (Photo © Mishkin)*

an immediate and enthusiastic response from her audience which necessitated many additions to the program.

The comedienne has an excellent supporting company. Mr. Verne renewed and deepened the favorable impression which he made at the first concert. His voice is a resonant baritone, of particularly beautiful quality in the middle and lower registers, and his skillful use of it reflects great credit on his teacher, Mme. Vinello Johnson, of this city. Mr. Verne is an intelligent singer who knows how to phrase his music without distorting rhythm, and his enunciation is always very clear. As at the previous concert, the baritone had a splendid success and added extra songs. Mr. Bochco proved himself anew a violinist of unusual promise. He uses a facile technic, not as an end in itself, but as a means to recreate music beautifully, an end which he generally attained, particularly in his effective performance of the familiar *Gypsy Airs* of Sarasate. Encores drawn largely from Kreisleriana pleased his listeners. Mr. Hodges was a most helpful accompanist—unobtrusive, musicianly, sympathetic.

### HANDEL AND HAYDN SOCIETY GIVES SAMSON.

Samson and Delilah, the popular Biblical opera of Saint-Saëns, received another presentation in oratorio form by the Handel and Haydn Society on Sunday afternoon, January 20, in Symphony Hall. A notable quartet of singers assisted the chorus of the society, namely Margaret Matzen-

auer in the part of Delilah, Richard Crooks as Samson, Clarence Whitehill in the part of the priest, and Wellington Smith singing the passages of Abimelech and the aged Hebrew. Emil Mollenhauer conducted, Frank H. Luker  
(Continued on page 6)

## LE COQ D'OR IS REVIVED BY THE METROPOLITAN

**Galli-Curci Scores Usual Success in Principal Role, and Triumphs Again, Later in the Week, in Traviata—  
Fedora and Die Walküre Repeated—Jeritan Stars  
in Thais—Splendid Sunday Night Concerts**

### SUNDAY NIGHT CONCERT, JANUARY 20.

A large audience enjoyed the program at the Metropolitan Opera House on Sunday evening, January 20, when the first acts of Bizet's *Carmen* and Saint-Saëns' *Samson et Dalila*, also the second act of Verdi's *La Forza del Destino*, were admirably sung by the following: (*Carmen*) Jeanne Gordon, Orville Harrold, Grace Anthony, Milo Picco and James Wolf; (*Samson et Dalila*) Jeanne Gordon, Morgan Kingston, Jose Mardones, Tibbett, Bada, Audisio, Reschili and Ananian. Appearing with Rosa Ponselle in the Verdi opera were Mardones and Malatesta. The baton, upon this occasion, was in the hands of Giulio Setti.

### COQ D'OR, JANUARY 21.

Rimsky-Korsakoff's delightfully pictorial, melodious, and witty *Le Coq D'Or* was revived before a large audience, which enjoyed the work immeasurably. It should be kept permanently in the repertory of the Metropolitan for it is sure to make thousands of new friends for that institution and to give unlimited pleasure to the old and faithful ones.

All the familiar joys of *Le Coq D'Or* were in evidence, even though the performance was not as finished as on previous occasions. However, such lapses are not allowed to linger long at the Metropolitan, and no doubt at the next hearing of the work (on Friday, February 1), all defects will be remedied, so that the production may have all its possible precision, polish, and propulsiveness.

Giuseppe Bamboschek led the orchestra and made his part of the entertainment an intelligent and edifying one. He showed tasteful appreciation of the rich coloring and the varied rhythmic life of the Rimsky-Korsakoff score.

Mme. Galli-Curci sang the role of The Princess, and apart from showing some pardonable nervousness, she imbued her measures with much tonal charm. She evidently tried to indicate the cold, intangible nature of the wicked enchantress, but in the moments of allurements and seduction, she revealed all the Oriental sensuousness with which Rimsky-Korsakoff has painted his tonal depiction of the scenes between The Princess and the ensnared, foolish old King Dodon. Technically, Mme. Galli-Curci gave a remarkable performance. Her florid passages were even and clear and their intonation was perfect. The audience liked her immensely and showed it.

Of course Rosina Galli was the fascinating Princess, who danced, postured, and pantomimed, while her text was sung by Mme. Galli-Curci. Two great Gallis, beyond criticism! The terpsichorean Galli is marvelously agile, graceful, lovely, and suggestive in her role. She made her contributions a series of art pictures which seemed matchless. She is a true poetess of the dance.

Adamo Didor always has done yeoman's work as the vocal Dodon, and again he put plenty of humorous characterization into his renderings. The dancing Dodon was represented by Alexis Kosloff (his debut at the Metropolitan), who did not efface memories of the inimitable Adolph Bolm, but nevertheless managed to put much energy and comedy of the burlesque type into his impersonation.

Merle Alcock did the singing for Amelfa, and did it well, her fine voice and cultured style being of especial service in the sophisticated strains that fall to her lot. Florence Rudolph danced and mimed Amelfa with delicious humor and many attractive steps. She was as good as her predecessor in the part, Queenie Smith, now an adornment of musical comedy.

Laura Robertson was the Voice of the Cock, and more incisiveness and volume would have been desirable in her announcements.

The Bonfiglio-D'Angelo combined version of the General had merit, with the chief honors going to the voiceless Bonfiglio.

The chorus was excellent, the stage settings were sumptuous, and the enthusiasm of the audience was boundless.

### FEDORA, JANUARY 23.

Fedora was offered on Wednesday night, January 23, at the Metropolitan for the fifth time during the present season. The cast included, as upon former occasions, Mme.

(Continued on page 20)



## BOSTON

(Continued from page 5)

was the organist, and the Boston Festival Orchestra provided the instrumental portion of the concert.

A little oratorio usually goes a long way. Not so, however, with performances such as this last by the Handel and Haydn Society. It was as finished, as operatic, as stirring as a concert performance of this work can possibly be. The orchestra played well, the chorus sang not only with notable skill but also with compelling emotional power, and, as for the soloists, they could hardly have been surpassed. Mme. Matzenauer's singing of the grateful music given to Delilah is now quite familiar here. She was in excellent voice and sang with dramatic intensity the three popular airs, as well as the other measures allotted to her. Mr. Crooks made a capital Samson—in appearance, in the virility and beauty of his voice and in the communicative ardor that marks his singing. On the other hand, this same ardor led him to place undue emphasis on relatively unimportant passages, making the climax of his performance less effective than it might otherwise have been. Mr. Whitehill is always satisfying as an artist and his singing gave pleasure as usual through his resonant voice, vocal skill, musicianship and unflinching taste. Mr. Smith brought his fine voice and skill to an effective performance of his thankless roles. An audience which completely filled the hall was very enthusiastic.

## FLONZALEYS OPEN SEASON.

The Flonzaley Quartet gave its first concert of the season January 17, in Jordan Hall. The program consisted of Loeffler's Music for Four Stringed Instruments, dedicated to the memory of Victor Chapman, who was killed in the war; Haydn's smooth-flowing quartet in G minor and Tancrède's piquant and well-written quartet in D minor.

Mr. Loeffler's musical tribute to the young friend who met an untimely death is conceived on broad, noble lines, instinct with mysticism and religious fervor. Although manifestly sincere in his expression of grief, the composer's congenial restraint prevents any extravagance of emotion, but at the same time serves to repress any possible flood of feeling. The work was performed with the high degree of individual and collective skill which has long characterized the playing of this remarkable ensemble. There was warm applause, which Mr. Loeffler shared with the Flonzaleys.

## MAIER AND PATTISON IN OLD PLEASURES.

Guy Maier and Lee Pattison returned to Boston for a concert of music for two pianos on Saturday afternoon, January 19, in Jordan Hall. Again they assembled an interesting program from the relatively limited library of music for this type of concert. In detail it comprised these pieces: Minuet and gavotte, opus 65, Saint-Saëns; andante and variations, Schumann; sonata in D major, Mozart; Bourree, Vuillemin; La Tirlitontaine, Tailleferre; Cache-cache Mitoula, Tailleferre; piece in B minor, Ropartz; three pieces from Ma Mere L'Oye, Ravel; tarantelle, The Fishwives of Procida, Raff; Wedding Waltzes, from The Veil of Pierrette, Dohnanyi-Maier.

The art of these brilliant young pianists is an old story in Boston, for they had their beginnings here. The extraordinary ensemble which they achieved several years ago remains unimpaired. Their technical skill is equal to the demands of whatever music they set out to play, and they approach the music in hand with one mind and one imagination. The result is entertainment of a distinctly pleasurable and stimulating nature. A large audience greeted Messrs. Maier and Pattison most cordially.

## BACHAUS PLEASES IN RECITAL.

On January 23, in Jordan Hall, William Bachaus, now a familiar pianist in this city, gave a recital of the following program: Prelude and fugue in C sharp, from well-tempered Clavichord, Bach; variations and fugue on a theme by Handel, Brahms, preceded by prelude from Partita in B flat, Bach; scherzo and rondo from sonata in D major, fantasy in C major, Schubert; concert study in D flat, Liszt; Berceuse, study opus 25, No. 6, study opus No. 25, No. 8, study opus 25, No. 9, Chopin; Bird Song, Palmgren; study on serenade from Don Giovanni, Bachaus; Naila waltz, Delibes-Dohnanyi.

In his performance of these pieces Mr. Bachaus again disclosed his fine technical skill, splendid command of touch and tone, and the clarity and solid musicianship which always stamps the playing of this artist. His interpretations are generally objective and hence not invariably emotional. An audience of good size applauded him warmly.

## CECILIA SOCIETY TO SING CANTATA BY JACCHIA.

The numerous admirers of Agide Jacchia as a conductor will have an opportunity to appraise his merit as a composer when the Cecilia Society of this city gives the first performance in America of Mr. Jacchia's cantata, Hymn to Rossini, on Wednesday evening, February 13, in Symphony Hall. This cantata won the Bodoira prize at the Liceo Musicale Rossini when Mr. Jacchia studied there and received its first performances on July 31 and August 11, 1918, in Pesaro. The performance in Boston will be given on the same program with Rossini's Stabat Mater. The soloists will be Irde Pilla; soprano of the Boston Conservatory, who wrote the English version of the poem, and Richard Crooks, tenor.

The origin of the Bodoira prize will be of interest in connection with the performance of this cantata:

Upon the death of Gioacchino Rossini, on November 13, 1868, it was found that in his will, made ten years previous, he had named as his heir his native town, Pesaro, to inherit practically all his wealth for free musical instruction, after the death of his wife, Signora Pelasier. In 1861, therefore, the Liceo Musical Rossini was founded as an autonomous institution, but under the authority of the town government. In grateful observance of Rossini's will, it was provided that the Conservatory should offer free musical instruction to all, whether Italians or foreigners, who fulfilled the proper musical requirements. It was stipulated that special emphasis should be laid on the teaching of composition and singing in conformity with the artistic and aesthetic precepts of its renowned benefactor.

Maestro Cav. Paolo Bodoira of Torino, wishing to express his ardent admiration for Rossini and to add his influence toward perpetuating the fame and work of the great composer, created for students at the Liceo Musical Rossini, the so-called Bodoira Prize. This prize, consisting of a gold ring specially designed and a special diploma, according to the terms of the bequest, is awarded annually to the best pupil of composition, with the specification, however, that in the cantata presented for the prize competition, the pupil must show that in his study of composition he has maintained the tradition of the True Italian Music. Maestro Bodoira himself wrote the original poem for the cantata, but sanctioned the use of other words, if preferred, provided that they should similarly express Gratitude and Homage to the Divine Rossini.

Mr. Jacchia chose words by Augusto Ferrero, and the

musical setting which Mr. Jacchia has provided for Ferrero's hymn introduces passages from Rossini's Moses in Egypt, Othello, William Tell, and the Barber of Seville. Later in the season the chorus of the Cecilia Society, which Mr. Jacchia, by the way, reorganized and trained, will be heard in a repetition of Berlioz' Damnation of Faust, with which they had a great success when last performed here under Mr. Jacchia's direction.

## RUTH BERNARD REPEATS SUCCESS.

Ruth Bernard, the talented young pianist of this city, gave a recital January 22 in Jordan Hall. She is to be commended for her unhackneyed and interesting choice of pieces, including Glazounov's sonata in B flat minor, and numbers from Frank Bridge, John Ireland, Florent Schmitt, Debussy, Chopin and Liszt. Miss Bernard confirmed the favorable impression which she made here at her last appearance a year ago. Her technical equipment is fluent, she already has a praiseworthy command of shading, and phrases with musical intelligence. As yet, however, Miss Bernard does not scale any great emotional heights—a defect which further contact with life may go far to remedy.

## STUDENTS' RECITAL AT BOSTON CONSERVATORY.

A students' recital of unusual interest was given by advanced pupils of the Boston Conservatory of Music on January 21, at the Y. D. Club hall on Huntington Avenue. Pupils of Mme. Ferrabini and Mr. Fornari, representing the vocal department, and of Miss Miller, Mr. Ebell and Mr. Ullian, of the pianoforte department, gave evident pleasure to a friendly audience. Those participating included Pauline Bunshaft, Leonora Wood, Joseph Orosz, Helen Wallace, Maxwell Short, Sonia Weinberg, Joseph Antonelli, Gertrude Albensky and Catherine Carver. Additional features at this concert were a recitation by Evelyn Kaulbeck, of Miss King's department in dramatic expression, and two numbers sung by the girls' chorus of the conservatory. Joseph Orosz served as a helpful accompanist for the singers.

The concert reflected great credit on the Boston Conserva-



AGIDE JACCHIA

tory and its able faculty. Agide Jacchia, the Boston Symphony "Pops" conductor, who is the acting director of the school, consistently maintains the high standard of instruction which he established when the school was first founded; and the constantly growing attendance testifies to the place which the Boston Conservatory has made for itself as one of the leading music schools of New England.

## GEBHARD AS ENSEMBLE PIANIST.

As soloist with symphony orchestra and as recital pianist of uncommon abilities, Heinrich Gebhard long ago established an enviable reputation. Being a musician as well as a virtuoso it was inevitable that his services should be sought as ensemble pianist; and during the past few years he has often been heard in that capacity with string quartets and in sonata recitals. His success at musical events of this character is indicated by excellent press notices and reengagements, hardly surprising to those who are familiar with his qualities as an artist, for he has those requisite abilities as pianist, musician and artist that are indispensable to effective ensemble work.

Sonata recitals which he gives with Carmine Fabrizio, the admirable Italian violinist, are noteworthy because of the high musical standards maintained by these splendid artists. Among the list of such recitals to be given during the next few weeks are one at Wollaston, Mass., February 25; another at Middleton, Conn., February 27; and a third at Jordan Hall, Boston, February 29. On January 27, at the St. Botolph Club, Boston, Mr. Gebhard and the Boston String Quartet will give the first local performance of Piere's new quintet for piano and strings, and on February 3, the pianist will appear as soloist with the same quartet in the first of a series of concerts at the Copley Plaza. On March 16, Mr. Gebhard joins Harrison Potter, the musician pianist of this city, for a two-piano concert at the St. Botolph Club.

## MARIE DI PESA PLEASES IN RECITAL.

Marie di Pesa, soprano, assisted by Ethel Hutchinson, pianist, gave a concert in Jordan Hall on January 20, for the benefit of Villa Marigola, a professional training school for war orphans in Spezia, Italy. Miss di Pesa gave a pleasurable exhibition of her abilities in the following program: Vittoria Mio Core, Carissimi; Caro Mio Ben, Giordani; A painted Ribbon, Beethoven; La Zingarella, Paisiello; J'ai pleure en reve, Hue; Mamam dites moi, Wekerlin; Si mes vers avaient des ailes, Hahn; Tarantella, Rossini; Nana, De Falla; Little Birdies, Buzzi-Peccia; My Shadow, Had-

ley, and Sweet and Low, Barnby. Miss Hutchinson not only acted as able accompanist for Miss di Pesa but also revealed her gifts as pianist in pieces by Scott, MacDowell and Chopin. J. C.

## CLEVELAND HEARS PADEREWSKI AGAIN

Cleveland, Ohio, January 26.—On the afternoon of January 20, Paderewski again played before a huge audience in the Public Auditorium. The peak of the evening was the sonata in D minor, op. 31, of Beethoven. There were only three Chopin numbers, which was a pity.

## COURBOIN OPENS SEASON AT THE ART MUSEUM.

The organ at the Art Museum, which was so placed as to be almost inaudible, has been moved and rebuilt, so that recitals can be resumed. Charles M. Courboin, Belgian organist, opened the delayed season with a brilliant performance. Deems Taylor's suite, Through the Looking Glass, for orchestra, transcribed for the organ by Mr. Courboin, afforded much enjoyment. The rest of the program was on strictly conventional lines.

## ZIMBALIST SOLOIST WITH CLEVELAND ORCHESTRA.

The ninth program was notable for the performance of the symphony No. 2, B flat major, opus 57, of d'Indy, as well as the playing of Efrem Zimbalist. This artist played Glazounoff's concerto in A minor, Opus 82, which served to display his virtuosity. The Tannhauser Overture closed the program.

## THE SUNDAY "POP" CONCERT.

Bertha Farner, soprano, was to have been soloist for the third popular concert of the symphony but was ill, and Marguerite Ringo took her place. Miss Ringo had no rehearsal with the orchestra but sang Depuis le Jour of Charpentier's Louise, and in response to encore a French song to Arthur Shepherd's piano accompaniment.

Nahoum Dinger, who shares the first cello desk, was the soloist from the orchestra, playing Victor Herbert's second concerto. He was compelled to respond with another selection, Mr. Shepherd again at the piano.

The orchestral part of the program was a judicious mixture of the modern and the classical. The Valse Triste of Sibelius; the prelude to act three of Lohengrin; and Schubert's Marche Militaire were played, and, by special request, Iberia, by Debussy.

## LIONAL NOWAK HEARD.

Recently a boy of twelve years, Lionel Nowak, a student of the Institute of Music, played the last movement of Mozart's concerto in D major, with the orchestra. Until two years ago the boy's mother was his only teacher. He then became a scholarship pupil of the Institute through the Fortnightly Musical Club award, and now by the gift of one of the three Juilliard Foundation Scholarships held by the Institute. There was ample proof in his playing that the award is well bestowed. M. B. P.

## Moranzoni to Retire; Serafin Coming

The Metropolitan Opera Company has issued the following statement:

"Roberto Moranzoni, who for many years has served ably and loyally as conductor of the Metropolitan Opera Company, for personal reasons has asked to be relieved of his duties at the end of the season. General Manager Gatti-Casazza has announced that he has consented with regret to Mr. Moranzoni's request. Tullio Serafin, one of the best Italian conductors in Europe and South America, has been engaged.

"Maestro Serafin was born in Cavarzere, on the Venetian mainland, in 1880. When ten years old he entered the Conservatory of Milan and from his youth was a member of the orchestra of the Scala, of which he became first viola and afterwards assistant conductor during Mr. Gatti-Casazza's management. He made his debut as a conductor in Aida at Ferrara.

"Mr. Serafin for four years successively was first conductor of the Teatro Regio of Turin and first conductor for four years also at the Scala in Milan. He also conducted in all the other principal Italian theaters and at the Opera in Paris, Covent Garden in London, at the Colon in Buenos Ayres, and also directed concerts at the Augusteo in Rome. "At present Mr. Serafin is conducting some special performances of Parsifal at the Teatro Regio in Parma, from where he will go to Lisbon to conduct the opera season there. Mr. Serafin is youthful in appearance, of genial disposition and personally popular wherever he has been engaged."

## Lhevinne at Carnegie Hall February 11

Josef Lhevinne will make his first New York appearance of the season, Monday evening, February 11, at Carnegie Hall. This will mark his first Eastern appearance since his return from the Pacific Coast, where he recently concluded a most highly successful tour.

His program will include works by Beethoven, Weber-Tausig, Schubert-Liszt, Mendelssohn, Chopin, Ravel, Debussy, Liszt and Tausig.

## Activities of Joseph Lilly

Joseph Lilly will present some of his pupils in recital in Vineland, N. J., on February 12. Yesterday, January 30, he directed the chorus of Mme. Avedona's operatic concert. The Chalfonte Trio, of which Mr. Lilly is the pianist, appeared recently at Chalfonte-Haddon Hall in Atlantic City before a most enthusiastic audience.

## Bachaus on Western Tour

Bachaus will start on a Western tour early in February. The first two dates on his itinerary are recitals in Cincinnati and Chicago on February 1 and 3, respectively. Prior to this, he will have had no less than four appearances in New York, two of them with the Philharmonic Orchestra, and a recital in Boston.

## Dushkin's Second Recital February 7

Samuel Dushkin, violinist, will include on his second recital program in Aeolian Hall, Thursday evening, February 7, the first public performance of Blair Fairchild's sonata, which is dedicated to Mr. Dushkin and which he performed for the first time in Paris during the war for the Societe Musicale Independante.



## VIENNA OPERA LOOKING FOR SOCIAL BACKERS

League of Nations Sets Limit to Government's Contribution—Philharmonic Orchestra Returns to the Paths of Righteousness—Schönberg Applauded, Korngold Hissed—Rumschisky Conducts Tchaikowsky Festival

Vienna, January 9.—Once more the Staatsoper is in the center of public discussion, both in the press and in the general public. Columns are written daily in the Vienna papers on The Future of the Staatsoper, and all sorts of problems are being discussed in connection with this most uncertain question. Indeed, we hear more on the Staatsoper than from it.

The burning question at present is still the problem of raising the money to defray the deficit of the house, and to raise it, so to speak, over the head of Dr. Zimmermann, Austria's financial dictator. This honorable gentleman, who is drawing the mere trifle of some ten or more millions daily as salary for his valuable services, without a moment's hesitation, is far less liberal in the financial questions pertaining to the State Theaters.

A deficit of two billions a month for both houses (which is fifty per cent. in excess of the amount graciously allowed for this purpose by Herr Dr. Zimmermann on behalf of the League of Nations) seems entirely too high to him. At his instigation, the government has been pondering on the ways and means of lowering the deficit, and one of the plans under consideration was to detach the Staatsoper and Burgtheater from state influence, and to turn them over to private business interests.

This plan, happily, failed, and the last hope of the government is its faith in the liberality of the Austrian billionaires. The S. O. S. call has been sent out, and one wonders what the response will be. Meanwhile the government is holding conferences with the captains of industry and banking, with a view to organizing a syndicate of financial backers who would be willing to put up billions of crowns without in return acquiring the right to interfere in the least with the artistic affairs of the theaters. This plan, modeled as it is along the lines of the "Met," is, perhaps, one step further towards the much-criticized Americanization of our music and art affairs. We should be willing to accept it, if the result be anywhere near the excellent performances which are the rule at the Broadway house.

### THE STAATSOPER'S "ARTISTIC" PLANS.

Humiliating as it may seem for a government to solicit private capital for the maintenance of what had for centuries been proudly proclaimed as a state monopoly or, indeed, a state privilege—yet the sober spectator will find the undertaking quite justified. The state theaters are no longer what they once were: a public property. They are now the amusement place for a limited number of rich natives (the middle-class having for many years past been unable to pay the high prices), and nothing seems more natural than that the cost of their maintenance should be defrayed by those who are alone in the position to benefit from their performances. For, after all, it is the rich class exclusively, that the management of the Staatsoper caters to. "Special" or top prices are the rule of the day, not only on Jeritz nights, and the vicious circle of the repertory, which circumscribes the limited number of works by Strauss, Puccini, Wagner and Verdi, is certainly not after the heart of the intellectual class (which stands for middle class always, in present-day Austria).

Yes, little indeed is heard about the artistic plans of the Staatsoper, and what little is promised, rarely materializes. There is "nothing doing" in the Staatsoper artistically, but the house is buzzing with plans for the different society, amusement and business schemes which will come off the middle of this month. We have no lyric tenor, now that Piccaver is going to Chicago and Oestvig preparing for his operetta career. We have no dramatic baritone nor really first-class coloratura soprano, nor a full-fledged contralto.

What, then, is the management doing to find a remedy? Is Strauss searching the German theaters for artists to fill these gaps?

No! But he is now making contracts with first-class dressmakers and tailors for the costumes to be used in the forthcoming "Théâtre paré" performance of La Traviata. There will be no representative artist for the title role, and the tenor is none other than Tino Pattiera, who will be kindly lent by the Dresden Opera; there will be the same old shabby scenery, and the same haphazard way of production which we have been accustomed to in this opera for the last twenty years. But there will be splendid gowns and lovely frock coats to be worn by the principals and choristers—furnished free of charge by the local business men for what is frankly advertised as a "dress show." A splendid affair, no doubt; and as fine a business scheme as any Trade Fair—but why on earth call the whole freak a State Opera?

Needless to say, the venerable old Verdi opera will furnish merely a flimsy excuse for the pleasures of high society; and high society will no doubt remain among itself, and undisturbed by unwelcome intruders, when the price of a box will be approximately twelve millions, and one seat on the ground floor between one and two millions of crowns. These "Théâtre paré" performances are to be made a regularly recurring institution—once a month—and will be freely interspersed by masked balls and similar events of a purely amusement nature. And the spiritual father of all these schemes (according to the extolling press notices) is no other than Herr Direktor Dr. Richard Strauss, ex-revolutionary of music, composer of A Hero's Life, and by some still termed "the first musician of his time."

### WEINGARTNER'S PHILHARMONIC.

The sad spectacle of the Staatsoper's continual artistic debasement is, to some extent, relieved by this year's activities of that other foremost musical organization, the Philharmonic Orchestra. The "valuta" fever, which this eminent orchestral body had been suffering from during the period of the depreciation of the crown, has happily become a thing of the past, ever since last summer's South American tour, when the orchestra met with dismal financial failure under Strauss. This catastrophe seems to have had a purifying influence upon the "Philharmonics," who have once more awakened to the fact that, after all, Vienna, the cradle and root of their fame, is entitled to the best of their efforts, as much or more so than even the most exotic of foreign lands.

Indeed, their playing under Felix Weingartner seems this season imbued by a new vigor, which does credit to their

great tradition. Even their programs are more attractively arranged this season than in past years; they have not, of course, entirely given up their often-deplored aversion toward novelties, or at least toward modern and unconventional composers. But, although the revered names of the classics are still dominating their programs, Weingartner is this season to be congratulated upon his successful search for unusual works of the past. There was a delicious symphony in C major, by dear old Luigi Boccherini (a belated "first time in Vienna"), with a charming menuet, which need not fear comparison with its celebrated mate from the lovely string quartet. It was a charming anti-climax to the rigid Beethoven fugue originally composed for the B flat major quartet. This is Beethoven at his greatest, and Weingartner and his men gave the overwhelmingly big piece a marvelous performance.

In another Philharmonic concert, Vienna got what must have been its first hearing of Richard Strauss' F minor symphony. The interest which attached to this work was of a rather negative nature; written in 1884, when the composer was twenty years old, this work is devoid of all that later became characteristic of Strauss. Romantic and classic influence (chiefly Mendelssohn and Brahms) predominates in this symphony, which might well be left to oblivion, save for the historical interest which attaches to it.

Aside from these various pseudo-novelties, Weingartner produced one real "Uraufführung" this season: Julius Bittner's symphony in F minor, and this operatic composer's first venture into the realm of symphonic music. Bittner's sense for the beautiful and melodious in music applies itself readily to the symphonic form, and the dramatic portions of his four-movement symphony reveal a gripping force such as even his stage works have never disclosed. It was an interesting experiment, and a thoroughly successful one.

### KORNGOLD'S NEW QUARTET

The Rosé Quartet, too, is compiling far more interesting and unusual programs this season than has been the rule with this body for some years past. It was the Rosés who, long ago, broke the ice for Arnold Schönberg in our city; they then did the D minor, and the F sharp minor quartets, and the Vorklärte Nacht, before a house full of hissing, whistling and screaming auditors. What a different audience it was that listened to the D minor quartet at last night's Rosé concert; breathless silence all through, and frenzied applause at the end of the piece. At the close of the evening, though, the hisses were again there in full force; but it was not Schönberg who encountered such opposition, it was his very antipode: Erich Korngold, with his new string quartet, opus 16, which is dedicated to and was played for the first time anywhere by the Rosés.

Your correspondent is not one of those who are on principle opposed to such audible signs of discomfiture; in fact the old prejudice of the pseudo-aesthetics is just about ready to be discarded, that the public should be entitled to show its pleasure, but barred from the possibility of voicing its disapproval, especially in the face of a frequently active claque—paid or unpaid. In the present case, however, such hissing was decidedly out of place, and the writer is ready to lower his sword which has so frequently done him service in his combat against the unconditional admirers of Korngold's compositions.

Indeed, in this new work Korngold shows excellent and unexpected qualities apt to contradict those who, like myself, were inclined to believe that his development had come to a standstill.

There is little of the cheap sentimentalism and superficial

playing on "charming" melodies which made his piano quintet and his Songs of Parting so unpleasant to the critical listener. Instead, there is a decided seriousness of purpose, which readily sacrifices daintiness to convincing force. There are still, to be sure, the persistent sevenths which have become as much of an idée fixe with young Korngold as the octave intervals are with Richard Strauss; there are again some of the "heavy" rhythms which form one of Korngold's mannerisms; and the rather loquacious last movement is a bit of a recurrence to the Salonmusik melodies which appeal to the ear more than to the heart or mind. But withal, this quartet is a remarkably consistent piece, and an unquestionable advance over Korngold's recent works. The second movement, with its interesting chromatics, is of impressive beauty, and the third (apparently intended as the scherzo movement)—where the theme is treated in the manner of a fugato, with the aid of much pizzicato—is of a grim and rugged humor. I doubt whether these very qualities will make the Quartet particularly dear to the hearts of Korngold's staunch admirers, who have come to expect different things from him, or even of his own anti-modernist parent; but it will go a long way towards reinstating him in the ranks of the young composers to be seriously reckoned with.

### TSCHAIKOWSKY—AND A RUSSIAN CONDUCTOR.

On November 6, thirty years had elapsed since Peter Iljitsch Tchaikowsky died, a victim of the cholera, at St. Petersburg. The date was befittingly commemorated by a Tchaikowsky Festival which Dr. S. Rumschisky, the Russian conductor or resident at London, had been invited to direct. It was—unless memory fails—the first Tchaikowsky Festival ever held in this city, and its success fully justified the venture, for the public came in throngs and sat spell-bound throughout. As was to be expected from a man of Dr. Rumschisky's taste and knowledge, his programs steered clear of the hackneyed to the greatest possible extent. We were grateful to hear some of Tchaikowsky's rarely performed works, such as the Manfred symphony (not played here for several decades), or Francesca da Rimini, or the Tema con Variazioni et Polonaise from the third suite. But the light even of these pieces seemed dim beside the B-flat major piano concerto (which Julius Isserlis, the Russian pianist, played with splendid technic and virile force) and the ever-wonderful Pathétique. What a fine human document this symphony still is, and how gripping a tale of an artist's suffering and combat against an adverse world and unkind fate! No wonder it has been Tchaikowsky's fate to become identified, in the minds of the broad public, almost solely with this and two other of his symphonies.

Chief interest of the festival centered in the person of its conductor, Dr. Rumschisky, who had made an auspicious bow to Vienna last season with a number of unusual novelties. The impression he created then was that of a thorough and serious musician. But it remained for the Tchaikowsky programs—music of his native country—to disclose the tremendous energy and fire of the man. Rumschisky is not a "showy" conductor; he shuns obvious external effects calculated for the eye rather than for the ear of the audience. There were great climaxes of overwhelming strength, yet governed by a careful balancing of dynamic gradations and, above all, by a repose and plasticity which compelled admiration not only from the hearers but from the orchestra men themselves, who seemed to go beyond their limitations. Dr. Rumschisky has made a dignified place for himself with the Vienna public, and he may be certain of a glad welcome on his return in the spring.

PAUL BECHERT.

### Next American Music Optimists' Concert

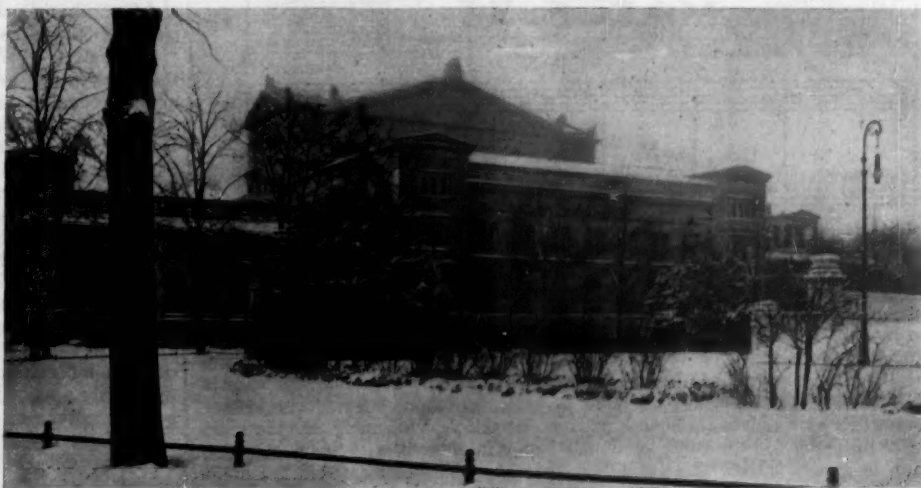
The next concert of the American Music Optimists, Manazucca founder and president, will take place at the Waldorf-Astoria Hotel, on Monday evening, February 18.

## BERLIN'S FOURTH PERMANENT OPERA HOUSE OPENED

Berlin, January 2.—The reconstructed Kroll Theater, an establishment famous in the musical annals of Berlin since 1844, was reopened last night as a second opera house under the management of the Staatsoper, with a performance of Die Meistersinger under General Musical Director Kleiber, and in the presence of a brilliant and representative audience. The house, to be known hereafter as the Oper am Königsplatz, is with its reconstructed interior the largest opera house in Germany, and makes the fourth permanent operatic theater in the city of Berlin. It will be operated entirely by the artistic forces of the Staatsoper, but the greater part of its seats are reserved en bloc for the People's Stage Association, consisting mostly of workmen, at 20 cents a seat. Thus a full house is provided for every night in the week, and, since the State employed personnel is obliged to do the extra work required by the new house, the possibility of a

deficit is, it is said, eliminated. The opening of the house under State auspices ends a protracted feud between the Staatsoper and the Volksoper, which preferred a claim to the Kroll house. With the reopening of Kroll comes the announcement that the future of the Volksoper is also assured, since the institution has secured a new lease for twenty years on the Theater des Westens, which it now occupies. Extensive alterations are planned for the stage and building in general.

Thus Berlin now glories in the possession of four permanent opera houses, each run on a metropolitan scale. It is to be noted, too, that their budgets are no longer operated with inflated paper marks, and that the prices of tickets are on a gold basis. The Staatsoper's ordinary scale of prices is from \$4.25 to 50 cents a seat, and on "guest nights" this scale is doubled, making \$7.50 for a parquet seat. C. S.



Fernstädt photo, Berlin

### BERLIN'S NEWEST OPERA HOUSE.

The old Kroll Theater, reconstructed, seating 2500 people, now run as an extension of the Staatsoper.



(To be continued next week.)



"Miss Peterson sang three well-chosen groups of songs, which were received with great applause. She has a lyric soprano voice of great natural beauty. Her singing is musical and pleasing. Her courtesy in telling the audience what the songs in foreign language were about set an example that might be widely imitated." — *Boston Globe*, Oct. 13, 1923.

"Miss Peterson is too well known to Boston to require more than passing comment that she was charming, as usual, and sang the florid part of her program well." — *Boston American*, Oct. 13, 1923.

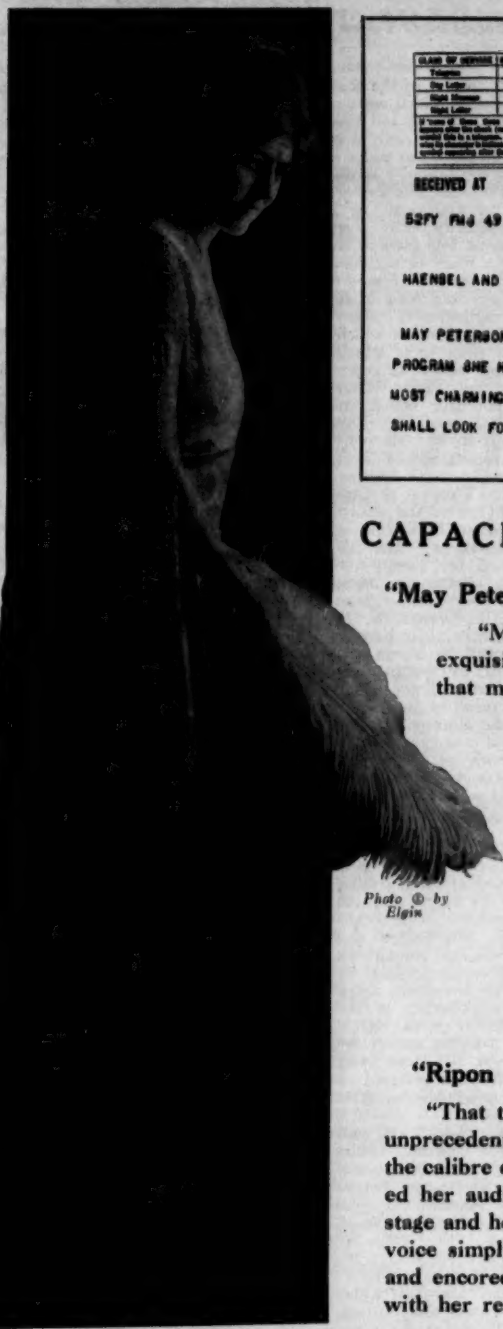


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HAENSEL AND JONES  
AEOLIAN HALL NEWYORK NY  
MAY PETERSON THRILLED CAPACITY AUDIENCE HERE LAST EVENING WITH DELIGHTFUL PROGRAM SHE HAS ONE OF THE MOST BEAUTIFUL VOICES WE HAVE EVER HEARD AND A MOST CHARMING PERSONALITY IT WAS A GREAT PLEASURE TO PRESENT HERE IN RIPON SHALL LOOK FORWARD TO HAVING HER AGAIN IN FUTURE KINDEST REGARDS  
SAMUEL PICKARD

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"Miss Peterson has a beautiful voice, pure in tone and exquisite in culture, and she handles it with skill and charm that makes her distinctive amongst singers. She captured the big audience to a man last night and was recalled and recalled. The audience demanded many songs from her that were not on the program." — *Charlotte Observer*, Dec. 21, 1923.

### "Huge Audience Is Moved by Singing of Miss Peterson"

"A packed house greeted Miss Peterson. There were eighteen numbers, and she responded to eleven encores. The audience refused to permit her to go." — *Oshkosh Daily Northwestern*, Nov. 27, 1923.

### "Ripon Audience Thrilled by May Peterson's Songs"

"That the 1923-24 Famous Artists Course Series will be an unprecedented success, is a foregone conclusion, judging from the calibre of the May Peterson concert. Miss Peterson captivated her audience from the moment she first appeared upon the stage and her personal magnetism and charm and her wonderful voice simply entranced the huge assemblage. She was encored and encored and after each group of songs was most generous with her responses." — *Ripon Weekly Press*, Oct. 18, 1923.

# MAY PETERSON

PRIMA DONNA SOPRANO, FORMERLY OPERA COMIQUE and METROPOLITAN OPERA COMPANY

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MAY PETERSON CAPTIVATED CAPACITY AUDIENCE HERE LAST EVENING MANY PEOPLE WERE TURNED AWAY HER VOICE OF RARE BEAUTY AND PERSONALITY ALL HER OWN CREATED ENTHUSIASM UNSURPASSED IN THIS CITY SHALL LOOK FORWARD TO A FUTURE RETURN ENGAGEMENT  
A E HARRINGTON

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MAY PETERSON CONCERT A WONDERFUL SUCCESS OSHKOSH PROUD OF ITS FORMER DAUGHTER HER PERSONALITY AND BEAUTIFUL VOICE CHARMED AN AUDIENCE WHICH TAKED THE CAPACITY OF GRAND OPERA HOUSE  
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# AMY ELLERMAN

## CONTRALTO

In

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**December 26 and 29**

Miss Ellerman deserves special mention because it is many years since the oratorio has been presented with so entirely capable a contralto soloist. She sang with fine sympathy, her enunciation was a joy in itself and her full rich tones filled the big hall.

*N. Y. Evening Post, Dec. 27, 1923.*

Amy Ellerman revealed her lovely voice in "He Shall Feed His Flock" and other contralto numbers.

*N. Y. American, Dec. 27, 1923.*

Amy Ellerman seemed in her contralto function more accustomed to the oratorio tradition.

*The Sun and Globe, Dec. 27, 1923.*

The soloists sang in a spontaneous manner and each had vocal equipment to give admirable performance of the music.

*N. Y. Times, Dec. 27, 1923.*

Miss Ellerman sang expressively.

*N. Y. Tribune, Dec. 27, 1923.*

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With my kindest personal regards,

Sincerely yours,

(Signed) HERBERT WITHERSPOON.

## ANTON BILOTTI A BUSY YOUNG PIANIST AND COMPOSER

Many Fine Engagements Follow Young Artist's Successful Debut of Last Spring—Gains Interest of De Pachmann—Ideas on Programs

The concert records of the past season reveal many debut recitals of pianists, which were of varying degrees of success. To win approval and recognition at a debut is an important step but it is only a beginning. To follow that with further successes, to widen one's scope of work and to build a bigger reputation is another matter.

One of the pianists who appeared on New York's musical horizon for the first time last spring, and who has been gaining in popularity steadily ever since, is Anton Bilotti. This young artist was born in New York City in 1903, but went to Naples when he was nine years old to take up his musical training there. Returning to America, he gave his first recital at Town Hall, New York City, on January 8, 1923.

His success may be partly judged by the many engagements which have resulted since then, which include a second recital at Town Hall in the spring; a joint recital with Josef Hollman, cellist, at Town Hall; soloist at a Sunday evening concert at the Metropolitan Opera House; soloist with the City Symphony Orchestra; and this season a recital at Carnegie Hall in October and soloist with the Harlem Philharmonic Society in November. Mr. Bilotti is booked for twenty-five concerts and recitals in many places around New York, such as Elizabeth, N. J., Orange, N. J., and New Rochelle, Mt. Vernon and Mamaroneck, N. Y., as well as Philadelphia, Pittsburgh, Boston and Washington and other places. As a result of his success as soloist at the Metropolitan last year, he has a re-engagement to play there with orchestra this spring. He has chosen to play a work which is seldom heard here—Totentanz (Death Dance) by Liszt.

Mr. Bilotti is aided by a bright personality, and as a result he is much in demand at social affairs. In December he played for the Italian Ambassador in his beautiful home in Washington and created a sensation among the two hundred guests present, by his dazzling performance; again at a brilliant gathering of the "Four Hundred" at the Hotel Plaza, New York, at which the young Princess of Hesse was hostess, Mr. Bilotti captivated all by the charm of his beautiful playing.

This summer, Mr. Bilotti will play in Berlin with the Berlin Philharmonic, and in several other cities in Germany. Before returning to America he will have appearances in Paris, London and Italy.

HAS COMPOSED MANY THINGS.

Having heard Mr. Bilotti play some of his own compositions, which were delightful, the writer asked what he had recently accomplished in this particular line of musical endeavor. He showed talent in this direction when very young, having written a cantata and several piano compositions at the age of twelve.

"Yes, I like to express myself through various mediums in composition," he replied to our inquiry. "Although I am primarily a pianist, I have found great interest in composing for voices and stringed instruments as well as for the piano. I wrote Non mi lascar (Do Not Leave Me), for Lauri-Volpi, the noted Metropolitan tenor. He sang it for the first time, and with splendid effect, at a musicale recently given at the home of Mrs. John A. Drake. He will make a record of it for the Brunswick Co. Am I recording? Yes, I have made several dozen records with the Welte-Mignon Company, a number of which are my own compositions."

"What are you writing at present?" the writer asked.

"I am working on several piano compositions for my next season's programs. The success of my transcription of Saint-Saens' Danse Macabre and my little Elfin Dance encourages me to jot down impressions to work out in between my hours of practicing. Practice much? Oh yes, I practice and study all day!"

PROUD OF FRIENDSHIP WITH DePACHMANN

"I feel much honored by the fact that DePachmann has shown a friendly interest in me and thinks well of my future. I admire him very much and it is a rare privilege to know him. He is a wonderful pianist and a wonderful personality. I, for one, regret the recent severe criticisms of this great artist. He does not talk at his recitals just for effect or publicity. It is his natural manner at the piano and his remarks come spontaneously and from the heart—he does the same when playing alone at home. Naturally he could not play as he does and not know that he is great, but I do not think that he considers himself the only great pianist. He particularly admires Paderewski and Godowsky."

IDEAS ON PROGRAM MAKING

In discussing the different types of programs, Mr. Bilotti remarked: "In making a program one strives to build it to hold the interest of an audience. In my opinion it seems to me that with a varied program there is a better chance of suiting everybody, at least with some part of the program." "How do you feel about including modern compositions on your programs?"

"There are some very, very beautiful modern compositions, but I have not many in my repertory yet. I am fond of Debussy, but I prefer his orchestral works. However, in my heart I hold very close Amani, Sgambati, Scriabin, Cesar Franck and Ravel. Of the ultra-moderns I like best Malipiero, Respighi and Mangiacaglia for their great originality."

E. V. H.

**Mary Miller Mount a Concert Accompanist**

Mary Miller Mount has been appearing with success this season as accompanist for Dr. Jenő De Donath, Hungarian violinist. On January 6 they played at a private musicale at

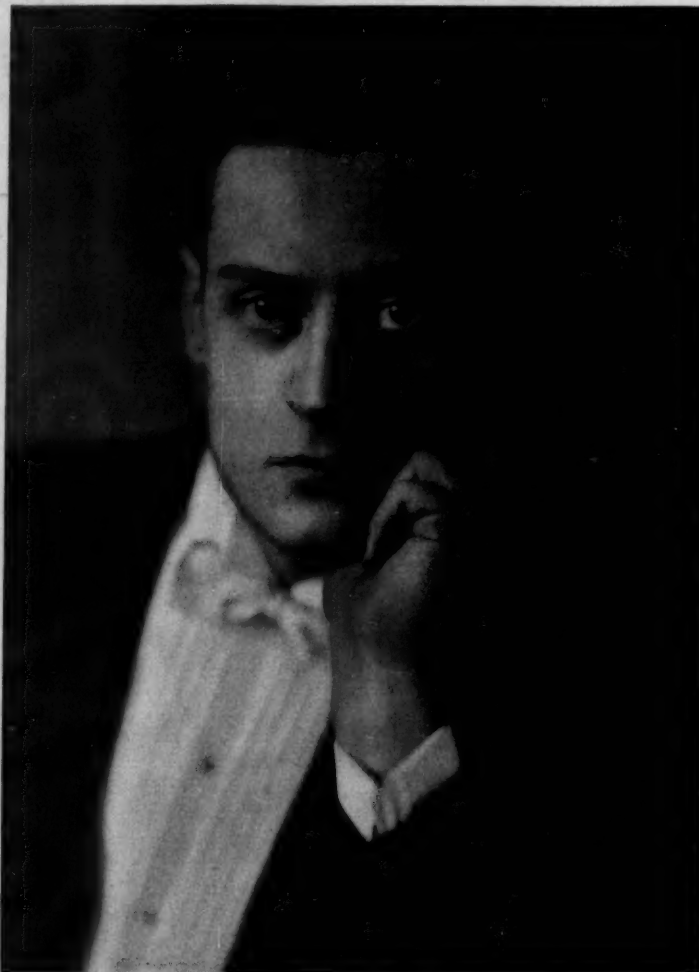


Photo by Mishkin

ANTON BILOTTI

the Musical Art Club of Philadelphia, and January 14 there was an appearance at the Philomusian Club. On January 15 Mrs. Mount accompanied Marion Anderson, a contralto who is making a unique reputation for herself, in several numbers at the Matinee Musical Club of Philadelphia.

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## THE GIVING OF HIGH SCHOOL CREDIT FOR PRIVATE MUSIC STUDY

An Analysis of the Official Status of Music in the Various Educational Systems of the Country—C. M. Tremaine's Latest Work

(Reprinted from the Musical Courier Extra)

The National Bureau for the Advancement of Music has just released for distribution a 105-page booklet, entitled *The Giving of High School Credit for Private Music Study—A Survey*. It is intended as an analysis of the official status of music in the various educational systems of the country. More than a mere compilation of statistics, however, it is an indictment of the pitiful inadequacy on the part of our public institutions of learning to take care of the children who are striving for a musical, as well as a general education. The failure of educational heads to allow scholastic credit for outside musical instruction has been one of the outstanding evils and weaknesses in the educational system, and it is to rectify these evils that C. M. Tremaine and the National Bureau have undertaken the fight to establish music in its rightful position in the school routine.

To C. M. Tremaine, under whose personal supervision most of the work was done, must go much of the credit. The introduction to the book, written by Mr. Tremaine, shows in its clear and cogent analysis his grasp of the fundamental, underlying principles, and tells in no uncertain terms of the hours of study and labor spent in gaining so comprehensive a knowledge of this subject.

In the musical world today and on the fringe of the musical world, where linger those who are without the means or opportunities for entering it, there is evidenced a thousand indications of the good that the Bureau has accomplished, or is on the road to accomplish. It possesses a nation-wide reputation as a potent factor for good and its edicts and advice receive attention and respect wherever heard. This respect belongs to it of right through the medium of things actually accomplished. Much work has been done, and from the humble beginnings of local music contests, the organization of local musical organizations, Christmas carolling, and starting of the music week idea, the influence of the Bureau has grown so as to be the largest single factor in making possible a National Music Week.

When the National Music Week Committee came into being, it seemed that here was a logical resting point. So much had been accomplished in proportion to the few years the National Bureau for the Advancement of Music had been in existence, that it might have been thought justifiable to stop for a breathing spell. But to C. M. Tremaine and the Bureau this has acted merely as an incentive to increased effort. In the literature of the Bureau, ready for circulation wherever needful or useful, some conception of the new tasks set for itself by the Bureau might be found.

Especially worthy of support and assistance is the movement projected in this latest publication released by the Bureau, bearing the title, *The Giving of High School Credits for Private Music Study*, which is the opening gun in the battle to incorporate music in a larger, broader sense into the public educational system. The book was prepared under the auspices of the National Bureau for the Advancement of Music and is intended as a survey showing the present status of music in the educational system of the various States, as well as some of the larger cities.

While little notice of an official nature has been taken of the movement, a strong feeling has grown during the past ten years in this direction, and in most of the States in the Union, some results have been obtained in the direction of modifying the educational standards to the inclusion of music. Other places have been singularly unresponsive, and the resultant confusion and irregularity, it is the purpose of this book to expose and then to re-build constructively for the musical future of the nation. The compilation of these figures is absolutely unique, no authoritative statistics ever before having been available. Placed in the hands of the various organizations interested in this project, school authorities, musical educators, music societies of various kinds, and individuals outside of any formal organization, these facts and figures will have tremendous value, as affording an accurate view of the situation confronting any attempt at reform. No attempt has been made to go exhaustively into the details of each individual city, but enough has been included to show the tendency in the larger educational centers.

The importance and difficulty of the task only becomes apparent when it is realized that the struggle does not only concern itself with the problem of the granting of credit for outside musical instruction, in the high schools, but presents the additional problem of the college entrance requirements, to which the secondary institutions must conform, and upon which they must regulate their courses. Admitted that this is aside from the main study of the treatise, nevertheless it shows a hopeful aspect, in the light of the fact that out of 419 of the leading colleges and universities of the country 194 allow entrance credit for some form of musical work. Credit for applied music in college, leading toward the B.A. or B.S. degrees, is granted in 112 colleges, while 203 institutions offer the degree of Bachelor of Music, or give special diplomas or certificates for music. It is altogether within the realm of possibility that more institutions that maintain this liberal attitude towards this most liberal of the arts will be added to this extensive list shortly, if there be any truth in prophecy. The innovation, however, must take place in the lower schools and the higher institutions will fall into line as the appeal becomes urgent enough.

Although there are but seven states that do not provide for the admission of scholastic credit for musical work, the general condition is far from satisfactory. There is definite need for relief. Massachusetts presents a fairly typical condition, more satisfactory than some others that might be cited, but far from showing the ideal arrangement.

In Massachusetts there is no State plan for the inclusion of credits for outside musical study, this matter being left with the individual cities for decision. Boston, and to a limited extent Quincy and Springfield, have made provision for private musical study, while the rest of the State ignores it. A general movement is afoot there, however, much as in other States, but which has rather more point and weight here than in other places. Frank Arthur Scott, principal of the high school at Belmont, Mass., has prepared for publication *A Study of Applied Music*, which is an interest-

ing analysis of musical conditions, as regards the private music teacher and the pupil attending the senior and junior high schools of the community. Belmont is a thriving metropolis of 10,000 people, located about seven miles from Boston, and undoubtedly conditions here may be taken as fairly representative of conditions elsewhere. A good part of this work is devoted to a tabular record of his findings, showing conclusive evidence of the fact that the studies in the regular high school course offer too much obstruction to the musical development of the pupil, when the musical study is taken in addition to the normal amount of study in the high school.

Two tables are printed herewith, showing the actual figures upon which this conclusion is based:

Upon which instrument is studied				
	Senior High School		Junior High School	
	Number	Percentage	Number	Percentage
Enrollment	266	100.00	247	100.00
Piano	131	49.20	107	43.30
Violin	8	3.02	7	2.83
Fife	3	1.13	1	0.41
Voice	5	1.88	3	1.21
Trombone	2	0.75	1	0.41
Flute	2	0.75	1	0.41
Hugle	2	0.75	1	0.41
Drum	2	0.75	1	0.41
	153	57.48	119	48.16

### REASONS WHY PUPILS DROPPED MUSIC STUDY.

REASONS WHY PUPILS DROPPED MUSIC STUDY				
	Senior High School Number	Senior High School Percentage	Junior High School Number	Junior High School Percentage
Total Studying .....	153	100.00	107	100.00
School Studies .....	54	35.30	2	1.87
Dislike .....	14	9.15	6	5.10
Afternoon Work .....	4	2.62	1	0.93
Proficient enough .....	2	1.31	...	...
Lack of Funds .....	3	1.96	...	...
Moving .....	9	5.88	3	2.78
Loss of Teacher .....	1	0.65	1	0.93
Ill Health .....	4	2.62	4	3.74
Other Reasons .....	2	1.31	4	3.74
	93	60.8	21	19.63
Less Duplications .....	11	...	1	...
Net .....	82	53.6	20	18.69

The inference that is made apparent in these tables is that some provision must be made for lightening the schedules of those pupils who are engaged in outside music study, if their musical education is to continue. This subject is an important one, for the cultural value of music is a force that no one in the civilized world would attempt to combat. A glance at the table will show that over half of the students enrolled, at some time or other in their careers, were undertaking the study of some musical instrument, with the piano as the predominating choice. Of this number over half, again, dropped the study of music before graduating from high school. Lastly, of those who dropped the study of music, the biggest factor among all the reasons for this action was the pressure of scholastic study, this number comprising thirty-five per cent. in the senior high schools, where the real work of preparing for college is done.

There surely is something radically wrong with this condition of affairs. The whole tendency of modern education, especially in the high school where little work of a highly accurate or scientific nature can be accomplished, has been along broad lines of general culture. It has sought to put the pupil in contact with all the main currents of life, to make him aware of the big movements and the big

principles which motivate this world, without attempting to steer his inclinations along a particular path. The plea for music as a recognized part of the curriculum dovetails into this tradition. No subject affords as much opportunity for a broadminded attitude for life as does music.

However, music needs no defence. Its position is known and revered wherever civilized men foregather. The old-time bugbear of "education outside of the schoolhouse" is on the table for discussion and debate, and the evidence ready for presentation seems overwhelmingly in favor of the innovation. It has the sanction of experience, of successful operation where tried. Complete plans taken from the code of schools actually in operation are at the disposal of any and all who wish to come into the fold.

In New York State, a plan giving high school credit for private musical study has been in operation since 1918, and, (Continued on page 12)

## THE MINNEAPOLIS ORCHESTRA PRESENTS STRAUSS' TONE POEM

Organization Enlarged for the Occasion—Verbruggen Gives It Fine Performance—Other Concerts—Notes

Minneapolis, Minn., January 10.—Richard Strauss' tone poem, *Ein Heldenleben*, was the feature of the ninth symphony concert on January 4. Henri Verbruggen had given particular care to its preparation and a fine performance was the result. The orchestra was augmented to 104 men for the occasion. Another first performance for Minneapolis was Brahms' *Tragic Overture*, which opened the program. Between these two works the G minor symphony, by Mozart, was given a spirited performance.

The concert on December 23 was notable for the fine performance of the *Peer Gynt Suite* and the assistance of the Westminster Church Christmas carol singers, under the direction of Harry Philipps. The latter made an impression upon the audience with his singing of *Holy Night*, to the accompaniment of strings. Other numbers on the program were Beethoven's *Leonore Overture, No. 3*, and the *Pastoral* symphony, from Handel's *Messiah*. The concert was brought to a close with the theme and variations from Tchaikowsky's suite in G.

### TWELFTH "POP" CONCERT.

The twelfth "Pop" concert on January 6 brought a repetition of the *Heldenleben*. Conductor Verbruggen deserves a vote of thanks for giving music lovers who cannot afford the regular symphony prices a chance to hear this work. The program was opened with the Bach-Abert choral and fugue, while Mottl's arrangement of ballet music from Gluck operas was the other feature of the day.

### SISTINE CHAPEL CHOIR.

The Sistine Chapel Choir gave a concert at the Auditorium on the evening of January 2.

### HACKETT AND TERTIS IN RECITAL.

The third concert in the University of Minnesota concert course was a joint recital by Charles Hackett, tenor, and Lionel Tertis, who gave a fine performance on the viola.

### THURSDAY MORNING MUSICALS.

The Thursday Musicals gave its regular fortnightly concert at the State Theater. It was in the form of a joint recital by two artists new to Minneapolis audiences, Esther Cutchin Moss, pianist, and Eleanor Rovatzos, soprano. In the prelude and fugue in D, Bach-Busoni; the fantasia and etude, No. 8, by Chopin, and in pieces by Carpenter, Debussy and Gabrielowitch, Mrs. Moss displayed an even and well developed technique. Mrs. Rovatzos sang *Un bel di*, from *Madame Butterfly*, and songs by Cardillo, Beach, Leoncavallo and Horrocks, but did her best work in *Una voce poco fa*, from Rossini's *Barber of Seville*, and *Benedict's The Wren*. Elsie Wolf played the accompaniments.

G. S.

## IS BREATHING FOR SINGING "THE MOST NATURAL THING IN ALL THE WORLD"?

By V. M. Holmstrom

In a recent interview with Frantz Proschowsky, published in another periodical, the statement is made that "breathing is the most natural thing in all the world and in very few instances is it necessary to teach breathing."

The writer wonders if Mr. Proschowsky has ever visited an ordinary public school or a nose and throat clinic, or waited in the reception room of a nose and throat specialist? Evidently not, for then he would know that breathing in our artificial life today is not the most natural thing in all the world, and that in fact there is no organ in the human body so susceptible to disorders as the nose. To this fact the extreme frequency of adenoids, spurs, deviated septa and diseased tonsils testify. Also the prevalence of colds, bronchitis, catarrh and tuberculosis. Every nerve specialist knows that in any nervous condition the normal breathing immediately is interfered with, and that when the individual has been taught how to control his breathing, he can to a large extent control his nervous condition.

The average person does not even know how to "breathe to live" fully and vitally, and as breathing for singing has a technic of its own—is a definite and exact procedure—it can be seen that if the voice is to be preserved and not ruined as it has been in untold instances, that the vocal student must be taught where to place the effort so that the throat, tongue and vocal cords may be relieved of strain and tension. Every one knows the great importance Caruso placed on proper breath control in singing. Lilli Lehmann gives a great deal of thoughtful consideration to the subject in her book (*"Meine Gesangkunst"*) and found it necessary, after several years of public work, to change her method of breathing. Just this have many other singers been obliged to do, and still others would have saved their voices had they known enough to do so.

Jenny Lind, in a personal letter discovered in Sweden a few years ago, and which was translated into English for the first time by the writer, explains her singing method in part: "My breath was naturally very short, not a sign of coloratura and an impossible attack. . . . The breathing is the foundation of all singing. On that almost entirely depends the character and firmness of the tone. The art of 'to breathe well' consists in a saving of the outgoing breath.

The breath must be taken quickly and steadily kept in the lungs, only very slowly letting it go with the song. This can be practiced without singing, so as not to tire the pupil, and, most important, never sing with the last breath! That is extremely weakening, and never allow any so called "sobbing" to accompany the diaphragmatic action! A number of other rules are laid down, showing that she, anyway, did not consider that any kind of breathing would do for singing. Shakespeare in his admirable book, *The Art of Singing*, devotes pages to consideration of the breath.

The breathing to live, even if we had not largely lost the deep rhythmic action which infants have, is wholly automatic and wholly unconscious. No teacher should claim that such breathing is sufficient for any trained singer. Personally having had nine vocal teachers, one of whom knew or took the trouble to teach proper breathing for singing, I know the difference and the dreadful sensations of trying to sing with any kind of breathing of which I happened to be capable. Also the exact scientific action which gives strength, confidence and joy. We have all pitied the unfortunate "artist" whom we quite frequently see on the concert platform with little or no breath control, for the heavings, gaspings and distressed facial expressions make us all feel uncomfortable. And fortunately there is no special mystery or secret about the scientific breathing, even though some vocal teachers try to make out that there is. The laws of the bodily organism are pretty much the same for everybody. But these laws do require study and thoughtful consideration. As the one vocal teacher who really knew how to teach breathing for singing said to me: "I found I simply had to work up my knowledge of breathing and it has required the burning of the midnight oil." When we know how many physical and physical conditions interfere with the normal action of 'breathing to live,' and that bodies are stunted and voices are harsh, jarring and unpleasant for this cause, it is astonishing that not more attention is paid to this important function both by physicians and the laity. When the damage is done, behold the fresh air cures, the sleeping out of doors, the exercises. Under present day circumstances breathing is not, however, "the most natural thing in all the world," although it is freely admitted that it should be so.





## THE IMPORTANCE OF LOW TONES

By  
William A. C. Zerffi

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That the high tone is the delight of the public in general is a fact which is too evident to require substantiation. No matter how badly sung and how badly interpreted a song or aria may be, the singing of a high tone at the climax will generally bring forgiveness on the part of the audience for the singer's sins and omissions. How many times do we not hear a pathetically inadequate singing of Rudolph's narrative achieve success by a singing (?) of the high C, and the same effect can be achieved by ending almost any song upon a high tone. Thus encouraged, every singer concentrates his thought and study upon the higher tones, and the lower tones—particularly the extremely low tones—are rated as more or less useless as they are considered to have no commercial value. Tenors and sopranos ignore them almost entirely, and baritones are inclined to treat them as of little importance, leaving the singing of low tones to the contraltos and basses.

This tendency is encouraged by the lack of understanding as to what particular difference exists between the action of the vocal organ in the production of low tones as apart from high tones. Following the usual custom of regarding the voice as something which exists in the individual independent of the actual workings of the vocal organ, the extent of the range of the voice is generally arbitrarily determined regardless of the actual possibilities which could be realized by a normal development of the organ. It is popularly believed that, just as a contralto or bass needs only a limited range in the upper voice, so the soprano and tenor need give no attention to anything which ventures into the lower part of the voice, and it is further believed that the singing of low tones is actually injurious for tenors and sopranos and must not be indulged in.

Needless to say, such beliefs are not only absurd, but they have not the slightest foundation in fact. In this case we are able to eliminate personal opinions and beliefs by a citation of what actually takes place when a low tone is sung. Such a tone calls for the opening of the glottis to its full length and a small amount of tension of the vocal cords. This statement is not open to question for it exists as a fact against which any denial would be nothing more than a confession of ignorance. In the same manner we are able to assert that a high tone calls for a closer approximation of the cords giving a narrower opening to the glottis and an increased tension to the cords. High tones, therefore, require a greater tension of the vocal muscles than low tones. The singing of low tones therefore calls for less vocal effort but the expenditure of slightly more breath than the singing of high tones, which converts any assertions that the singing of low tones can be injurious even to a coloratura soprano. Not only this, but inability to sing low tones would indicate inability to relax the vocal muscles sufficiently to permit the production of these tones. Inability to relax is a serious matter for any muscular

activity and no less so for that of the vocal muscles. Therefore our reasoning brings us to the conclusion that inability to sing low tones casts serious aspersions upon the vocal method employed which stands convicted as incorrect by the evidence offered.

The singing of high tones is a matter which is complicated by the fact that nearly all singers can drive their voices up by the employment of a tighter grip on the throat and a greater force of the breath. However, the more often this method of high tone production is employed the greater the difficulty which is experienced when a return to the lower tones is required. Finally a point is reached when encroachments upon the range of the voice are made from both ends, and not only do the high tones require more and more effort, but also the low tones gradually become weaker and weaker. Finally the singer finds himself in a "cul-de-sac" and the problem of finding a way out is liable to be a very knotty one.

We therefore find that low tones are not only essential to all voices no matter whether high or low, but are a most valuable aid in determining whether the production of the voice is the result of a correct functioning of the vocal organ. It is necessary to emphasize that by low tones the writer does not mean the conventional low tone of the soprano, about C or B, but low F and low G, for there is no fundamental reason why these tones should be impossible even for a coloratura soprano. A normal and healthy exercising of the vocal organ enables it to respond to demands for high, middle or low tones, and difficulties experienced in the production of tones in any part of the range of the voice point inexorably to incorrect production. The very existence of sudden breaks or changes in quality is indicative of faulty production for the most careful observation of the normal action of the vocal organ reveals nothing of a nature which could be construed as "registers." The vocal mechanism when functioning normally produces an unbroken scale and it is only when its action is disturbed that such phenomena as registers appear. Upon this subject it is customary to find various opinions, though the general trend seems to be against belief in the existence of registers, but in practice they are continually to be encountered.

We must therefore conclude that the production of low tones is not only essential from the standpoint of a correct exercising of the vocal muscles, but also as from that of a valuable means of testing the efficacy of the vocal method employed. To neglect the singing of low tones is a dangerous practice and one which is invariably fraught with serious trouble.

### Pawlowska Visits Cornish School

Anna Pawlowska, who, with her company, is now making a tour of the Pacific Coast, spared time during her brief visit to Seattle to visit the Cornish School. A former member of her company and a favorite pupil, Marta Courtney, is now conducting dancing classes in this institution. The famous dancer was so pleased with what she saw of the services given to art that she is sending a signed picture of herself to be hung in the reception hall. The Cornish School is making a feature of sending its promising students and members of its faculty to give programs at the various public functions which are taking place all the time in the business world of the Pacific Northwest. This is introducing

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art to the business public and at the same time is giving an opportunity to the members of the school to get upon more and more intimate terms with that public which is or may become its professional business to please. Nor does the school neglect in this regard the furnishing of numbers to musical programs which are given independently of the school, both in the city and in the Northwest generally. Also its dancing, instrumental, vocal and dramatic pupils are seasonally sent on tour, one of these tours being in process of arrangement. These activities, together with various offerings in the Cornish Theater itself, are making quite a change in the art atmosphere in this important corner of the nation. Hence the visit of Anna Pawlowska.

### High School Credit for Private Music Study

(Continued from page 11)

according to Russell Carter, head of the music department of the University of the State of New York (State Department of Education), has been very successful. In the fall of 1922 there were 150 high schools in the State in which pupils were receiving credit for outside music study.

Credits for graduation, known as Regents' Credits in this State, are given for systematic instruction in piano, pipe organ, voice, violin, viola, violoncello, bass viol, flute, piccolo, oboe, English horn, bassoon, clarinet, saxophone, French horn, mellophone, trumpet, cornet, trombone, tuba, harp, and tympani. A maximum of sixteen points out of the sixty required for graduation may be obtained in this way.

The conditions under which this credit may be obtained as incorporated in the New York State educational code, treat the matter simply, following the general lines covering other lines of study, with the additional proviso that the music teacher be accredited, hours of home study be vouched for by parents or guardians, regular reports of progress be submitted by the outside teacher, and that finally the pupil be tested by examinations held semi-annually by the State Department of Education.

The following plan of crediting the pupil at his semi-annual examination has been tried out by one of the examining boards and found to be very successful:

1—Required Lesson Time .....	10
2—Required Practice Time .....	10
3—Technic (accuracy, tone quality, speed) .....	25
4—Interpretation (understanding, sympathy, rhythm, phrasing, pedaling, general effectiveness) .....	25
5—Memorization .....	10
6—Theory .....	20
	100

If additional testimony were needed to establish this project of the National Bureau for the Advancement of Music, it might be said that there is incorporated into the book the tributes paid to Mr. Tremaine and the Bureau for the timely assistance offered by this publication. Such prominent educators as Charles H. Farnsworth, associate professor of music of Columbia University; Peter W. Dykema, chairman of the Department of Public School Music of the University of Wisconsin; Hollis Dann, director of music of the Department of Public Instruction of the State of Pennsylvania; Will Earhart, director of music of the Pittsburgh public schools; Edward B. Birge, head of the School of Music of Indiana University; Osbourne McConathy, president of the Northwestern University School of Music; W. Otto Meissner, president of the Music Supervisors' National Conference; K. W. Gehrkens, head of the Conservatory of Music, Oberlin College; John W. Beattie, head of the Board of Education, Grand Rapids, Mich.; George H. Gartlan, Director of Music of the Board of Education of the City of New York, and many others have voiced their unqualified endorsement of the movement and of the aims and ideals of the National Bureau for the Advancement of Music.

Single copies of the Survey will be given without charge to members of the music industry who are interested in the promotion of the idea of obtaining high school credits for outside music study, and who will make use of the book and information contained therein in promoting this aim. Additional copies, or copies, desired merely for purposes of information, or by persons not connected with the music industry, may be obtained from the National Bureau for the Advancement of Music, 105 West 40th Street, New York City, at the price of \$1.00 each.

### Fiqué Musical Institute Concert

The one hundred and fifty-seventh musicale by students of the piano and vocal departments of the Fiqué Musical Institute was given in the concert hall of the institute, 128 De Kalb avenue, Brooklyn, on January 21. This concert differed materially from many others given by pupils of the institute, as only such students appeared who are studying for professional careers.

The program contained numbers which served to reveal the artistic standing of the participants. The works presented were by Liszt, Haydn, Chopin, Fiqué, Mendelssohn, Densmore, Gluck, Mozart, Tchaikowsky, Donizetti, Leschetizky, Charpentier, Campbell-Tipton and Denza. The performers were Esther Swayer, Edith Siegel, Florence M. Groves, Margaret Rubel, May Ets, Josephine Lipp, Edith Stitch, and Gladys Ganorean. All the pianists are pupils of Carl Fiqué, while the vocalists are students exclusively of Katherine Noack Fiqué. The latter accompanied all the singers.

### Paderewski Honors Polish-Americans

Paderewski, who was scheduled to appear in recital in Chicago on January 27, remained there until the following day, at the request of the Polish Government, to honor fifteen Polish-Americans with the order of Polonia Restituta as a reward to the former Premier's co-workers of war days in this country who helped him most to establish Polish freedom.

The Polish Minister and the Consul General representing the Polish Government attended the ceremony, which took place in the Congress Hotel and was followed by a luncheon. Only one hundred of these decorations are given by Poland each year and it was Mr. Paderewski's privilege to secure sixty-one for distribution in America. Mr. Paderewski officiated last month at a similar ceremony in New York.



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## CINCINNATI HEARS SCHELLING'S VICTORY BALL FOR FIRST TIME

Orchestra, Under Reiner, Gives It a Splendid Performance, and the Composer-Pianist, Being Present, Receives Ovation—Nikisch Scores in Concert—Notes

Cincinnati, Ohio, January 17.—The Cincinnati Symphony Orchestra concerts on January 11 and 12, at Emery Auditorium, under the able direction of Fritz Reiner, who is to be classed as a student of modern compositions, were most interesting. For the most part they were made up of the works of our present day composers, and each number was given an artistic reading. The opening number, The Victory Ball, by Ernest Schelling, based on the poem by Alfred Noyes, was given its first performance in Cincinnati. Mr. Schelling, who was present on Saturday evening, was given an ovation. The three Nocturnes by Debussy were beautiful. In the third number a chorus of twenty young women, who had been trained by Burnet Tuthill, of the Cincinnati Conservatory of Music, added to the beauty and novelty of the same. These nocturnes were called: Nuages, The Fetes and The Sirens. The Mother Goose suite by Ravel was attractive on account of the novelty, and the closing number on the program was the overture from The Flying Dutchman, by Wagner, which added much fervor to the concert. There were two solo numbers, Charles Hackett, distinguished tenor of the Metropolitan Opera Company, delighting his audiences with his fine voice. Mr. Hackett happily chose two operatic selections, both of which enabled him to give a splendid proof of his artistic talent. The first of these was the recitative and aria of Azael, from L'Enfant Prodigue, by Debussy, and the Dora, ma douce Creature, from Le Nuit de Mai, by Rimsky-Korsakoff. His reception was very enthusiastic.

### MITJA NIKISCH

Mitja Nikisch, pianist, appeared in a recital at Emery Auditorium, on January 15. Mr. Nikisch was the soloist at a recent symphony concert here given by the Cincinnati Symphony Orchestra, and made such a favorable impression that he was requested to give a special recital under the auspices of the Cincinnati Symphony Orchestra Association. The audience gave a fine reception to the young artist. His program included the Chromatic Fantasy and Fugue, by Bach; the Sonata Appassionata, F minor, by Beethoven; and a group of Chopin and Liszt compositions, all of which were played in a manner that gave much delight to his hearers. There is one element in favor of Mr. Nikisch, and that is his youth. He possesses genius, and his technic is marked by a finish that gives just promise for his future achievements. In addition, he possesses force and brilliancy that makes his work delightful in all respects.

### YOUNG PEOPLE'S CONCERT.

The second of the young peoples' concerts to be given by the Cincinnati Symphony Orchestra this season was enjoyed by an appreciative audience on January 15, at Emery Auditorium. Owing to the illness of Fritz Reiner, he was unable to direct the concert, and this was admirably done by William Kopp. The illuminating talks by Thomas James Kelly were highly appreciated, and added much to the concert. The program included the overture from Oberon, by Weber, also his Invitation to the Dance, arranged by Weingartner, and three Wagner numbers, two from Lohengrin, and one from Rienzi, all of which were appreciated. The concert was one of the most delightful that could have been planned for the little ones, and is doing much to cultivate a more sincere appreciation for the best in music.

### NOTES.

Laura Baer, a former pupil of Lino Mattioli, of the College of Music faculty, is now appearing with success in the East as prima donna of My China Doll company. She possesses a fine contralto voice.

Richard Knost, baritone, and Margaret Quinn Finney, pianist, of the College of Music, gave a musical program at Portsmouth, Ohio, on December 28, for the Woman's Literary Club, of that city.

The Young People's Society of the Mt. Auburn Presbyterian Church gave an evening of music on January 17, under the direction of Arthur Knecht of the College of Music. Those who appeared included Mary Alice Cheney, mezzo soprano; Margaret Loyd, violin; Hazel Arnold, harp; William Stoess, violin; Karl Payne, violin; Milton Dockweiler, viola, and Arthur Knecht, cello.

Pupils of L. Margaret Moore were heard in recital on January 15 at the North Cincinnati Library.

The thirteenth students' recital was given by the pupils of the College of Music in the Odeon, on January 12, from the classes of Lillian Arkell Rixford, Mary Venable, Mary Davis Hahn, Walter Heermann and William Morgan Knox. Matilda Brooks, a pupil of Edna Weiler Paulsen, of the

College of Music, gave a musical program on January 7, at the Hotel Sinton, for the health conference.

A unique recital was enjoyed on January 10, at the Woman's Club Auditorium, when Ary Van Leeuwen appeared in a recital. He is the solo flutist of the Cincinnati Symphony Orchestra. His program included the E minor sonata, No. 5, by Bach, for the flute, without accompaniment. He also played numbers by Mozart, Gluck, Gretry, Cyril Scott and J. A. Hasse. He demonstrated real ability as a performer of the flute. The accompaniments were played by Ewald Haun.

Frank Van der Stucken, who has for some years directed the May Music Festivals in this city, has been engaged to direct the 1925 festival. This will be good news to those who have enjoyed these events in the past. Mr. Van der Stucken is a director of great ability, and under his leadership the success of the undertaking is assured.

Marguerite Katenbrink, a pupil of John A. Hoffmann, of the Cincinnati Conservatory of Music, appeared in a recital on January 10, being assisted at the piano by Lillian Duerig, and on the viola by Peter Froehlich.

The East High School Community Center gave a concert on January 13, in the East High School auditorium, when several of the faculty of the College of Music appeared. These included Edna Weiler Paulsen, soprano; Lillian

der the direction of Burnet C. Tuthill, gave a concert on January 11, at the University Auditorium.

Waldene Johnson, violinist, a pupil of Robert Perutz, and Genevieve Goodman, pianist, a pupil of Frederic Shailer Evans, of the Cincinnati Conservatory of Music, were heard in a musical program for the Norwood Mothers' Club, at the regular meeting, on January 11.

The Madisonville Music Club, a newly organized body, held an open meeting at the home of Mrs. Fred Fessenden, several days ago. Helen Fill, soprano, a pupil of Thomas James Kelly; Margaret Merwin, violin, pupil of Jean ten Have, and Wilma Smith, piano pupil of Marcan Thalberg, gave the program, which was enjoyed.

The Cincinnati Choral and Wurlitzer Concert Company gave a number of concerts during the week of January 13, under the direction of Mr. and Mrs. William Dunning.

A pupils' recital was given at Conservatory Hall, on January 12, by students of the following of the Cincinnati Conservatory of Music: Mrs. Thomie Prewett Williams, Amalie Staaf, Mildred Williams, Robert Perutz, Leo Paalz and Dan Beddoe.

### Jessie Fenner Hill Pupils in Recital

On the afternoon of January 19, Jessie Fenner Hill, well known New York vocal teacher, presented three artist-pupils in recital at the Wurlitzer auditorium, New York. The recital was one of unusual interest, and again it proved the means of revealing Mrs. Hill's excellent work.

The three artists—Josephine Martino, Anne Staudt and Mary Leared—who owe all to Mrs. Hill's excellent guidance, created unusually fine impressions, and reflected much credit upon the teaching method employed, Miss Martino, in particular, winning the honors of the afternoon by her exquisite singing and artistic interpretations. Her numbers were L'Heure Silencieuse, Staub; Printemps nouveau, Vidal; Dimmi perché, Sciontrino; Ballatella from Pagliacci, Leoncavallo; Sea Gypsy, MacFadyen; Lullaby, Scott; Life, Curran, and, as the closing programmed number, Gounod's Ave Maria, with violin obligato, by Jean A. Stockwell.

Miss Staudt sang: To a Butterfly, Powell; Who'll Buy My Lavender, German; The Last Song, Rogers, and an aria from Carmen, Bizet. Miss Leared was heard in Spring Song from Shanewis, Cadman; Dreamin' Time, Strickland; If I Were a Butterfly, Turner-Maley; Snow on the Hills, Mabel Wood Hill, and Little Bateese, Pierce. Jean A. Stockwell, violinist, was the assisting artist, playing Sarasate's Zigeunerweisen. Anca Seidlove was the accompanist.

### Julievna Busy Singing and Teaching

January dates for Inga Julievna, lyric coloratura soprano, include the following: 14, Hackensack, N. J., Jenny Lind program for the Chaminade Society; 16, Wyndmoor, Pa., Wyndmoor School; 17, Philadelphia, Jenny Lind program for the Browning Society; 22 (afternoon), University of Pennsylvania, Pa., Faculty Tea Club; 22 (evening), Philadelphia, Philomusian Club; 30, Philadelphia, New Century Club Chorus, Dr. Alexander Matthews, conductor. April 9 the soprano will sing for the Baltimore Woman's Club. Mme. Julievna has the assistance of Lilitia Radcliff at all of her recitals.

Mme. Julievna will hold four classes weekly on the value of Alys E. Bentley's Motor-Mental-Rhythms as basis for singing, dramatic expression, dancing and bodily poise in general. She will also hold a weekly Saturday morning class for children, where they will learn the value of notes, intervals, singing and sight reading through rhythmic movements. Mme. Julievna has her studio in Philadelphia.

### Letz Quartet Gives Brooklyn Concert

The Letz Quartet attracted an audience which filled the Brooklyn Academy of Music, January 14—three straight quartets, without any solo-attraction, do not usually attain such an audience! Two movements from Ravel's quartet in F major proved a concession to those of modernistic taste, the viola standing out well in its solo-bits. Brahms' quartet in A minor displayed the entire technical and musical control of the players; it is a work not easily mastered. Haydn's quartet in D, pleasing, tuneful music, easily understood nowadays, gave special opportunity for Leader Letz to bring much vivacity to the last movement, so that it was actually encoed, and repeated (an unheard of occurrence!).

### Enesco Popular in Philadelphia

Georges Enesco, who made his debut last season with the Philadelphia Orchestra, has been reengaged this season for three appearances in Philadelphia—February 8, 9 and 11. Mr. Enesco will have a busy day on February 8 as he plays with the New York Symphony in Brooklyn in the afternoon, and that evening with the Philadelphia Orchestra in Philadelphia.



Arkell Rixford, organist; Uberto Neely, violinist, and Howard W. Hess, pianist.

Under the auspices of the Clifton Garden Club, a musicale was given on January 8, in the new home of Mr. and Mrs. Henry B. Closson. The musical program was rendered by Walter Heermann, cellist, and Mary Ann Kaufman Brown, soprano. Helen Grace Jones accompanying. It was a very enjoyable event, the participants proving to be artists.

The Woman's Musical Club held a meeting at the home of Mary Towsley Pfau, on January 9, for an afternoon of music of the twentieth century.

Dan Beddoe, tenor, of the Cincinnati Conservatory of Music, appeared in a program on January 13, at Middleton, Ohio, when the opening of the new high school auditorium was celebrated. The Armco Band appeared, under the direction of Frank Simons.

A musical program was given by a group of Southern young women from the Cincinnati Conservatory of Music at the regular meeting of the Albert Sidney Johnson Chapter, Daughters of the Confederacy. Those taking part included Marie Kirkpatrick, violin pupil of Jean ten Have; Marie Whittington, pupil of Thomas James Kelly, and Katherine Rainey, piano pupil of Frederic Shailer Evans.

A series of recitations, songs and dances were given on January 13 by pupils of the Tweneigh School of Music, at St. John's Evangelical Church.

Marcelene Woodrum, soprano, a pupil of Dan Beddoe, and Giovanna Matturo, a piano pupil of Mme. Liszniewska, of the Cincinnati Conservatory of Music, gave a concert on January 13, at the Y. W. C. A.

The Girls' Glee Club of the University of Cincinnati, un-

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New York "Tribune," Dec. 2, 1923.

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## LA SCALA DARK NEW YEAR'S NIGHT AND FIRST PERFORMANCE OF BARBER OF SEVILLE POSTPONED

With House Sold Out, Announcement of Illness of Two Artists Received So Late Confusion Follows—Opera Given January 4 as Special Matinee Proves Unusual Success—Other Operas

Milan, January 8.—La Scala was dark again for the New Year's night performance, on account of the illness of the tenor Dino Borgioli and of the soprano Toti Dalmonte. At the last moment, just as the public was leaving after the matinee performance of *Traviata*, word arrived that neither could sing that evening and the management was forced to post a small hand-written notice to announce the postponement of the first performance of *Il Barbiere di Siviglia*. The house had been sold out. Imagine the disappointment and confusion when the public arrived for the performance, some leaving their good New Year dinners to attend. The first Barber was given as a special performance on Friday evening, January 4, which evening is usually dark.

The performance was an unusual success, the cast an exceptional one. Toti Dalmonte, as Rosina, scored another triumph. Her rendering of *Una Voce Poco Fa* was extraordinary, and she received a real ovation for it. Her coloratura work is unsurpassed. For the lesson scene she sang the aria of Costanza, from the first act of Mozart's *Il Ratto dal Seraglio*, not a particularly happy choice, but rendered exquisitely and appreciated by many of the audience. Count Almaviva was Dino Borgioli, who seems to be popular with the Milan public and press. He sings most of the opera in falsetto voice, but artistically. The title role was sung by Riccardo Stracciari, with his usual tremendous success; Doctor Bartolo, by the buffo Gaetano-Azzolini; Don Basilio by Fernando Autore, who possesses a good voice and gives an amusing interpretation. The orchestra was capably directed by Arturo Lucon. The scenery was very attractive. The costumes, outside of those of the principals, were not up to La Scala standard. The balance of the eighth week included repetitions of *Tristan and Isolde*, *Iris*, and a special, extra performance, December 31 (New Year's Eve), of *Aida*. *Sonnambula* is announced for next week with Toti Dalmonte.

During the last week in December there were given repetitions of *Tristan and Isolde*, *Lucia*, *Traviata*, and on Sunday evening, December 30, a revival of *Iris*—in the title role, Irma Viano; *Una Guecha*, Mita Vasari; *Il Cieco*, Carlo Walter; *Kyoto*, Ernesto Badini; *Un Cenciulo*, Emilio Venturini. Owing to the illness of the tenor De Muro, whose appearance was looked forward to with great anticipation, Aureliano Pertile sang the part of Osaka on only a few days' notice.

The music of *Iris*, not one of the best of Mascagni's operas, was received with more interest than at former performances given at this theater. The audience was even enthusiastic at some points, such as the *Inno al Sole*, which was wonderfully rendered by the orchestra, conducted by Arturo Toscanini, and the regular chorus augmented by the Academy Choral of La Scala, composed of seventy-five society ladies, and who were well trained by Signora Attilio Mosca, wife of a prominent doctor of Milan. At the close of this majestic hymn the applause continued until Tosca-

nini was compelled to turn and bow three times. Other points which were also enthusiastically received were the chorus of wash women, the presentation of the marionettes, and the chorus of rag pickers.

Irma Viano, as *Iris*, was not exceptional but acceptable. Her high tones were really beautiful, but her lower and medium tones left much to be desired. Her impersonation of a Nipponese girl also lacks much. The role of Osaka is not one of Pertile's best, but he sings as always with vigor and intelligence. His second and third acts are very pleasing. The *Kyoto* of Badini is surely one of the best of his interpretations, which are always praiseworthy. *Il Cieco* was in the capable hands of Carlo Walter, and also worthy of mention is the *Cenciulo* of Venturini. The new scenery by Antonia Rovescalli and new costumes by Caramba were an enchantment to behold. The *Geisha* tea room of the second act was marvelous.

### OTHER OPERAS.

At the Carcano the week was given to repetitions of the previous repertory. It is announced this company will finish its season January 22. A complete report of this extremely long and successful season, during which several Americans made their debuts, will be published later.

Teatro Verdi finished its three weeks' successful season Sunday, January 6, with a matinee of *Ruy Blas*, and an evening performance of *Gioconda*.

### ERNEST DAVIS RETURNING HOME.

Ernest Davis, the well known American tenor, who recently returned to Milan from Novara, where he sang several successful performances as the Duke in *Rigoletto*, is leaving soon for London and will go on from there to America about the end of February.

### MAGDALEN ERBLAND HAS SUCCESSFUL DEBUT.

A performance of *Rigoletto*, given on Wednesday evening, December 27, at the Teatro Verdi, Magdalen Erbland, an American coloratura soprano, pupil of Gennaro Curci, made a successful debut as Gilda. She possesses a pleasing voice and has a charming personality. She gave a very good interpretation of that innocent role. Her *Caro Nome* was well rendered, and she was enthusiastically received by a capacity audience. A word of praise is also due her present teacher in Milan, Maestro Lari. She also had the good fortune to be supported by the baritone, Aristide Ancheschi, an idol of the popular theaters of Milan. This is the third American Gilda he has had for a daughter this season at their debuts, the two previous ones being at the Teatro Carcano.

ANTONIO BASSI.

### Hofmann Opens Series

Just before he sailed for Europe Josef Hofmann opened a new series of concerts at his winter home in Aiken, S. C.,

under the auspices of the Pro Arte Society, organized by Mrs. Josef Hofmann and a number of other music loving people from the North who spend the winter season in the Southern resort.

Leopold Stokowski, conductor of the Philadelphia Orchestra, who was the house guest of Mr. and Mrs. Hofmann, delivered the opening address, outlining his ideas for the advancement and development of music. He paid a glowing tribute to Mr. Hofmann as a man and as a musician, referring to him as "the dean of the great masters of the piano known to the American public"; though some were older in years, he said, "none could lay claim to so long a period of American success as Mr. Hofmann."

### Macmillan Called "An Inspiration"

Francis Macmillan recently appeared at Florida State College for Women, Tallahassee, Fla., where his brilliant violin playing created extraordinary enthusiasm and the artist responded to many encores. An idea of how his playing was appreciated may be gained by the following paragraph from a letter received by Mr. Macmillan from Ella S. Opperman, the dean of music of the college: "You have no idea how much good you did our little band of strugglers in the musical world. You gave not only the enjoyment of the moment but also an inspiration to work harder towards our goal."

### Verdi Club Activities

The New Year's party, Ritz Carlton Hotel, was a splendid success, as usual with all social affairs of the Verdi Club. Florence Foster Jenkins founder and president. The Blue Bird dance, held annually, was also a success this year, netting \$150, which is to be expended in comforts and flowers for sick members. It is also interesting to note that the appearance of Mme. Moericke at the last morning musicale was her debut in concert in New York; her noted conductor-husband played her accompaniments.

### American Institute Students' Recital

The January 18 recital given by students at the American Institute of Applied Music, Kate S. Chittenden dean, brought fourteen numbers, embracing piano, violin and vocal music, the participants being pupils of Misses Chittenden and Wood, Messrs. Klibansky, Spiering, Raudenbush and Moore. The program contained high class music ranging from Beethoven to Chadwick and was given by students of varying talent and ages.

### Friedberg to Play with Chicago Orchestra

Carl Friedberg, who recently gave a successful Chopin recital at Aeolian Hall, New York, has been engaged for a pair of concerts with the Chicago Symphony Orchestra on February 1 and 2. He will play the Emperor concerto by Beethoven. Although Mr. Friedberg has appeared frequently in recital in Chicago he has never been heard there with orchestra.



BERLIN

#### Allgemeine Musikzeitung:

"Splendid schooling has developed her wholesome musical talent to handsome achievement. Beautiful, full and noble tone, . . . flexible bowing, excellent training of the left hand."

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"Heartfelt and of youthful beauty is the playing of Frances Berkova."

#### Berliner Tageblatt:

"Surprised us by her large tone and impulsive penetration."

#### Berliner Börsenzeitung:

"To her uncommonly songful violin tone, a medium between German vigor and Slavic sweetness, she adds a technic that is far ahead of her years."

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"Her interpretation shows musical understanding and inwardness."

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#### Dresdner Neueste Nachrichten:

"Quickly won the goodwill of the audience by her charm and the absolutely musical manner in which she played the Mendelssohn concerto."

#### Dresdner Anzeiger:

"Reliable, purified art, far from all that is shrill or uncontrolled, fervent music-making, with a preference for the outer ends of the emotional scale."

#### Sächsische Staatszeitung:

"An outspoken violin talent, musical through and through, possesses a solid technic and her tone is pure and resonant."

### LEIPZIG

#### Leipziger Abendpost:

"A rare phenomenon for her age. . . . Her technic is highly developed. But in the way in which she de-

livers a cantilena, seizes the tone by its roots and weaves it, with beneficent warmth, lies the guaranty of her truly musical avocation."

#### Leipziger Neueste Nachrichten:

"Brilliant finger technic. . . . Draws a gorgeous—sometimes, in the slow cantilena, bewitchingly soulful—tone."

#### Der deutsche Staat:

"Commanding her exceptionally full-sounding violin with a firm, almost masculine stroke."

### CASSEL

#### Casseler Volksblatt:

"Despite her youth a so highly developed technical ability, so high an artistic maturity that one may hope to count her among the most distinguished representatives of her instrument."

#### Casseler Tageblatt:

"Full masculine power and matured clarity of conception lift her art to such beauteous and worthy altitudes. Finger and bowing technic are developed with greatest exactitude. Her warm and luscious tone is made still more beautiful by her nobly-sounding instrument. . . . A thoroughly genuine musicianship, which is of itself convincing."

#### Casseler Post:

"One of the happiest concert room apparitions of recent times."

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"A young and richly gifted human. . . . Forceful, rich tone-production, and simple bigness of conception."

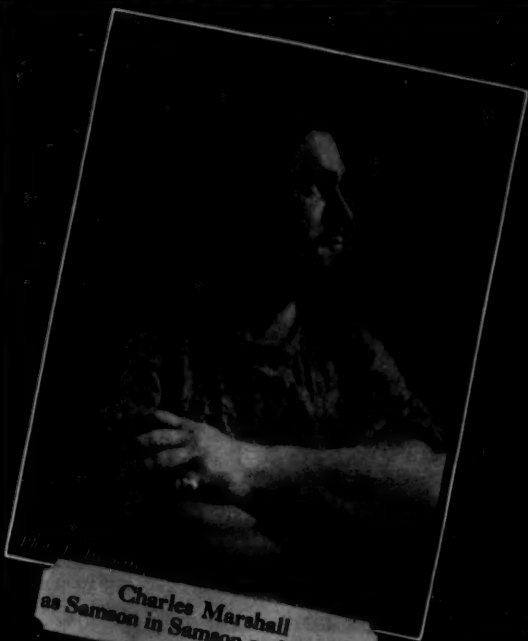
#### Hannoverscher Anzeiger:

"The singing, entrancing quality of her violin tone took captivating effect."

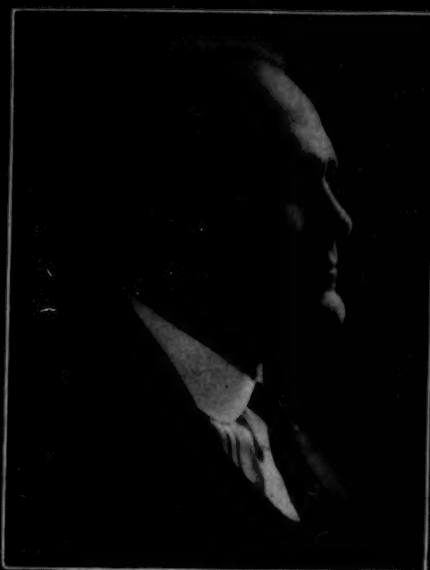
### HALLE

#### Hallesche Zeitung:

"An artist of strong fundamental musicality and very noteworthy technical ability. . . . Her violin tone is astonishingly large and of a rich round fullness. She achieved, by her forceful and fresh manner of making music, a success upon which she may congratulate herself."



Charles Marshall  
as Samson in Samson and Delilah



CHARLES MARSHALL



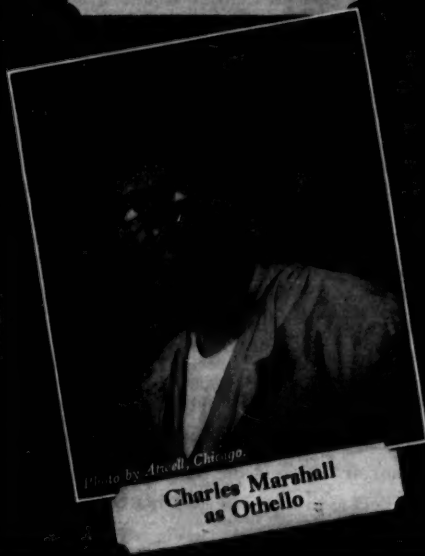
Charles Marshall  
as Vasco di Garma in L'Africana



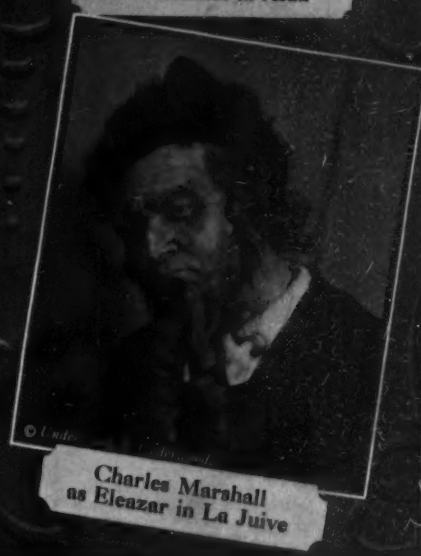
Charles Marshall  
as Eleazar in La Juive



Charles Marshall  
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## BALTIMORE HEARS LONG LIST OF DISTINGUISHED ARTISTS

Zimbalist, Hempel, Onegin, Samaroff and Local Symphony Give Programs

Baltimore, Md., January 14.—With the close of the holiday season, Baltimore's music colony—one that is continually on the increase—has again settled down to its usual round of activity. Never has this city had more musical events than the present season is offering, and as a whole the season thus far has been very satisfactory.

### EFREM ZIMBALIST

Efrem Zimbalist, the first artist to appear during the new year, was greeted by a large audience. His playing upon this occasion was more satisfying than at any previous recital he had given in Baltimore.

### FRIEDA HEMPEL

Frieda Hempel appeared in a Jenny Lind concert and, considering that the famous soprano gave a similar concert here a little more than a year ago, the large sized audience was a tribute to her art.

### SIGRID ONEGIN

The recital of Sigrid Onegin must be recorded as one of the outstanding events of the season. Mme. Onegin's reputation had preceded her with sufficient force to bring out large numbers, and she received an enthusiastic and deserved welcome. She was generous in her encores, and local critics were elaborate in sounding her praises in the daily papers. The intelligent accompaniments of Michael Rauscheisen added to the occasion.

### OLGA SAMAROFF

Olga Samaroff was the soloist at the weekly Peabody recital. This truly great pianist is very popular here and her recital attracted an audience of scholars and music lovers which literally jammed the spacious concert hall of the Peabody Conservatory.

### THE BALTIMORE MUSIC CLUB

The Baltimore Music Club gave one of its interesting afternoons at the Southern Hotel Saturday, January 12. Marion Savage, a recent graduate of the Peabody, played the Saint-Saens concerto in masterly manner. Elizabeth Albert, Geraldine Edgar, Virginia Blackhead and Florette Gorfine also participated in the concert.

### BALTIMORE SYMPHONY ORCHESTRA

The Baltimore Symphony Orchestra made its first appearance of the year on January 13 before a capacity audience. Municipal Director of Music Fred Huber, who is also manager of the orchestra, recently arranged with Mayor Howard W. Jackson to bring the prices back to the pre-war mark, and the desired effect was evident. Lionel Tertis, who is pre-eminent as a viola player, was the soloist, and offered the York Bowen concerto. The viola as a solo instrument was a novelty for a Baltimore audience, but Mr. Tertis made it a real musical treat. The symphony for the occasion was the Tchaikowsky Pathétique. Three tone poems from the pen of Louis Cheslock, instructor in theory and viola; at the Peabody Conservatory, were given their first public performance at this concert. Incidentally Mr. Cheslock was again recently a winner in a nation-wide contest for compositions by Americans. The award from the Chicago Daily News marks the second time within a year that

Mr. Cheslock's compositions have been honored in Chicago, a symphonic suite of his having been awarded an honor prize by the Chicago Theater Symphony Orchestra last spring.

### NOTES

Initial efforts toward the formation of a Baltimore civic grand opera company fashioned after similar European organizations have been taken by Frederic R. Huber, the municipal director of music. Mr. Huber, taking advantage of the two-week season of grand opera to be presented early in May by the De Feo Grand Opera Company, has written George De Feo, impresario, inviting him to Baltimore to discuss the plans that have been formulated. Mr. Huber has asked Mr. De Feo to permit local singers to interpret the solo roles one night and one matinee each week. The city has many talented singers who would welcome the opportunity afforded by the plan.

Alfred Oswald, instructor of piano at the Peabody, has been made a member of the National Institute of Music of Brazil, of which country he is a native. This gives Mr. Oswald the privilege of teaching there any time he elects. He, however, does not contemplate leaving Baltimore.

Mabel Garrison, the well known soprano, has just moved into a handsome new home here. Miss Garrison and her husband, George Siemoun, are both Baltimoreans.

The Barrere Ensemble of wind instruments gave an interesting performance at the Little Lyric this afternoon.

The announcement that the Wagnerian Opera Company has filed a voluntary petition in bankruptcy in New York is of special interest here. William A. Albaugh, local musical promoter and manager, who brought the company to this city, where it made its first American appearance, was the guarantor of the original bond of \$57,000 covering the costumes and scenery.

### Gray-Lhevinne Breaks Own Records

A few days ago, when the popular little violin star known as Gray-Lhevinne breezily dropped into New York, a MUSICAL COURIER representative had a talk with her about the astonishing series of engagements she has just fulfilled so successfully. It is a matter of musical history that she has filled 107 full recital engagements since September 24 last; this meant she had to give many a morning program at colleges and often matinee concerts in the same city or another one nearby on the same evening, averaging ten concerts a week.

The strenuous little artist says she won't let her managers "overbook" her again like that, but on top of a closely filled regular season came in requests for repeat dates. Many colleges and several of the universities, after the first concert made such a success, at once filled in one to three extra dates, these having to be put in the chinks of time like mornings and afternoons, therefore this extraordinary schedule.

The Gray-Lhevinne repertory now includes thirty differently constructed programs introducing many novel gems and unhackneyed and picturesque compositions.

No one who reads either the daily papers or the musical journals needs to be reminded that the Gray-Lhevinne record for repeat dates is unique. She has had particular success this season in giving a series of three, four, or five different programs in the same city or college.

Among the cities Gray-Lhevinne has visited in the South are Richmond, Va.; Norfolk, Va.; Charlottesville, where an audience of 1300 welcomed her at the University of

Virginia; at Richmond she returned to the large auditorium of the university. Also the 1923 Gray-Lhevinne mid-Western concerts were a great success, she having played in eighteen States in all during the past year.

Her concerts at Pittsburgh (four in Carnegie Hall), at Harrisburg in the vast Chestnut Street Auditorium; in Erie, under Mrs. McCoy's auspices, and many others of the leading cities and in the colleges to capacity audiences have made for her a unique record.

One thousand nine hundred and twenty-four will take this violinist, who "humanizes masterpieces for the masses," across the continent from New York to the Pacific Coast at least twice and possibly three times. She is wondering how she is going to get a chance to catch her breath and enjoy her home on an island in the Bay of San Francisco, where the windows look out toward the sunset across the water.

### Personnel of Pottsville, Pa., Choral Society

The second concert of the Choral Society of the Music Club of Pottsville, N. Lindsay Norden, conductor, was given on the evening of January 9. Margaret E. Williams was the accompanist and Gertrude Schmidt the soprano soloist. Several members from the Philadelphia Orchestra also took part in the program, namely, Anton Horner, solo horn; Joseph Horner, solo horn, and Vincent Fanelli, solo harpist. The personnel of the Choral Society is as follows: Sopranos—Myrtle Artz, Frances Ballard, Anna L. Bardsley, May Beyerle, Mrs. H. W. Brewer, Evelyn Buddell, Olivette Dando, Mrs. John Dengler, Elizabeth Detweiler, Mrs. Eva H. Dornis, Bessie Dunn, Mrs. E. Z. Elliott, Martha B. Esterley, Esther Felsburg, Regina Fetter, Marion L. Filbert, Laura Glaser, Mrs. Charles Griesle, Alice E. Gwiner, Mrs. Charles Gwiner, Mrs. Claude Hafer, Mrs. Mark Hartman, Mrs. George Kaier, Orrie Kaiser, Louise Kantner, Mrs. Esther Keebler, Grace Keeney, Mabel Knowles, Mrs. H. H. Kostenbader, Lilly G. Krammes, Marguerite Kuentzler, Carrie Leiby, Dorothy Lessig, Mrs. Charles Lewis, Mrs. Oscar Matthews, Mrs. Albert Mayberry, Mrs. Thomas McGurl, Helen McKenna, Rosalie McKenna, Anna M. Morris, Mary Muldowney, Mrs. Joseph F. Nash, Ada Paul, Miriam A. Paul, Dorothy Phillips, Mrs. G. L. Pugh, Mrs. Tyson Reilly, Mrs. A. L. Rich, Anna Santee, Mrs. George Schott, Helen E. Schneider, Martha Schneider, Kathryn Sellers, Mrs. A. C. Silvius, Mrs. Clarence Sinton, Mrs. Oscar Sinton, Mrs. William Shaw, Edna Smith, Katharine Sommer, Marion Stitzer, Mrs. W. P. Strauch, Lettie S. Teter, Anna Thompson, Anna Trenosky, Marion Warmkessel, Mrs. D. W. Wetzel, Ada Wildermuth, Margaret Williams, Mrs. M. D. Zimmerman. Altos—Kate Allison, Vi Curtis, Mrs. Adam Dietrich, Margaret Dunn, Mrs. William Edmunds, Mrs. J. C. Eisenhardt, Mrs. Eva Z. Faust, Mrs. P. Fickinger, Irene Glaser, Marion Glaser, Mrs. Frank Hasenhauer, Lucy Helms, Caroline M. Henry, Mildred Hollabaugh, Mrs. Harry Hummel, Beatrice Jones, Marie Kantner, Mrs. C. E. Kendrick, Helen E. Krebs, Mrs. I. H. Lidy, Edith Miehle, Eleanor R. Mills, Margaret Miller, Mrs. J. C. Petrie, Mrs. LaMar Pritchard, Mrs. Harry Reynolds, Edna V. Reichard, Mrs. E. H. Smoll, Edna Snyder, Frances Swaving. Tenors—James Bradley, Fred Brod, James Conroy, Thomas J. Doyle, William Edmunds, J. W. Fox, William C. Folk, George Glaser, Gay Harper, Stanley Heckler, Griffith Jones, Samuel Jones, Karl Krimmel, George Moll, H. S. Morrison, W. A. Moyer, D. V. Potts, Claude Reynolds, Stuart Saul, Harry V. Sommer, Clarence Speacht, H. L. Steidel, J. W. Sterner, Ashur S. Templin, Benjamin Tucker, E. R. Williams. Basses—Charles Alter, Robert Bazley, Robert Baldwin, Alphonse Brennan, James Brennan, N. A. Deitrich, Howard DeWitt, Joseph Glaser, Robert Gertz, H. E. Gottschall, Claude Hafer, Samuel Landy, Dr. I. H. Lidy, Robert Miller, G. A. Muehlhof, N. Grier Parke, Howard Paul, R. E. Phillips, Gordon Reed, Martin Roberts, Norman Schmidt, Edward Shock, Paul Wagonhurst, Robert White, Joseph Witcofsky.

### Atlantic City to Have Famous Artists' Series

Atlantic City, N. J., January 14.—George E. Brown, of the Wolfsohn Musical Bureau, Inc., of New York, who spent the week end here, did not pass all the time in a rolling chair on the board-walk. Before leaving town Mr. Brown, who always has an eye open for business for the long list of artists he represents, succeeded in booking a series of five musicales to include a total of fifteen artists. The series will be given in the Vernon Room of the Chalfonte-Haddon Hall Hotel on five consecutive Saturday evenings during the month of March. The complete list of artists, which is undoubtedly the finest ever presented in one series in this city, includes: On Saturday evening, March 1—Reinald Werrenrath, baritone; Barbara Maurel, contralto; Claudio Arrau, pianist; for Saturday evening, March 8—Mario Chamlee, tenor; Ruth Miller, soprano; Lucian Schmidt, cellist; Saturday evening, March 15—Albert Spalding, violinist; Victorina Hayes, soprano; Salvatore De Stefano, harpist; Saturday evening, March 22—Lucrezia Bori, soprano; Wilfred Pelletier, pianist; John Corigliano, violinist; Saturday evening, March 29—Sophie Braslau, contralto; Allen McQuhae, tenor, and Alfredo Oswald, pianist S. D.

### Samaroff "Among the Most Gifted Pianists"

The critics of Baltimore eulogized Olga Samaroff following her recent appearance in that city. The Sun stated: "Her technical facility is practically unlimited, but it occupies a modest place in her artistic equipment; her tremendous emotional gift of interpretation standing ever in the fore. Her tone is musical, and her ability in producing dynamic contrasts without seeming effort is truly remarkable." According to the Evening Sun, "Mme. Samaroff has long been numbered among the most gifted of pianists, but it may be doubted whether she at any previous time of her experience showed such an artistic ripeness, such felicity of expression, such poetic conception, such delicacy of touch and such sensitiveness to musical values as she displayed on her appearance at this recital."

### Hofmann Sails

Josef Hofmann sailed Saturday morning, January 19, for England on the steamship Cedric. He will open his European tour in Liverpool on February 2 and will give twenty recitals throughout Great Britain and Ireland during the following six weeks. He returns to America in April and will tour the United States and Canada again, commencing next November, under the management of the Wolfsohn Musical Bureau, Inc.



Photo by Miehlin, New York

a carnival of the mind—cerebral and subtle—if anything, too subtle—for the clowns were crafty rather than grotesque. For all that, so sensitive and imaginative a "Carnival" has significant undertones that are all its own.

**New York American, Saturday, January 19, 1924:**

Mr. Wittgenstein played the prelude with persuasive grace and poetry, qualities that advantageously stamped many of his interpretations. His Bach number was artistically noble in conception and execution and his management of its elaborate polyphony was clear, crisp and accurate.

He expressed each episode in the "Carnival" with romantic feeling and glittering color, masking technique with fluency and maintaining a quality of accentuation that did not test the artistic limitations of the instrument.

## VICTOR WITTGENSTEIN

### Pianist

Press opinions of his New York Recital  
January 17, 1924

**The World, Friday, January 18, 1924:**

Schumann's "Carnival" has flourished on four piano programs in the last fortnight, with what individual interpretations only those who heard can realize. One pianist made it a children's masked ball, another gave it all the force and din of a wild night at Coney Island. To this hearer, at least, its true substance was most satisfactorily found in the recital of Victor Wittgenstein in Aeolian Hall yesterday.

He recaptured all the liting spirit of its naive and sentimental origin and flooded this with bright color which gave life to its weaving arabesques. It is work of rapidly changing moods; Mr. Wittgenstein has not only the deft technique which meets them, but the imagination to sweep these changes through. This was

**Sun and the Globe, Friday, January 18, 1924:**

The occasional recitals of Victor Wittgenstein have been characterized in the past by a certain thoughtful sincerity to which the demonstration at Aeolian Hall yesterday afternoon proved no exception. Early in the program came the Chromatic Fantasy and Fugue of Bach to prove the pianist's pensive powers to their utmost.

Through this variegated array, Mr. Wittgenstein showed himself consistently capable, as he was inspired in the Bach. So well controlled a technician can never actually fail, but so serious an interpreter must be permitted his specialties.

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—*New York Evening Mail.*

# LEWIS RICHARDS

At Aeolian Hall, January 22, 1924

Mr. Richards displayed a finely wrought touch and an airy agility of finger. He was discreet in the matter of dynamics, in which pianists are so often tempted to exaggeration playing the harpsichord. He presented all his music in a style combining swiftness with delicacy, clarity and smoothness, and, in short, the correct qualities of his art. His style was that of fastidious student and ardent enthusiast.—*New York Herald.*

Mr. Richards played with fine feeling for the character of his instrument and beautiful understanding of the compositions.—*New York Tribune.*

Lewis Richards interested a large audience yesterday afternoon at Aeolian Hall in a scholarly recital of music for the harpsichord. His program was more simply and sincerely presented by the young American than is sometimes done by revivers of antique art, who emphasize the antiquity at the expense of the art that has thus endured.—*New York Times.*

Another proof of the growing vogue of the harpsichord was given yesterday afternoon when Lewis Richards illustrated his skill on that classic instrument in Aeolian Hall. The quaint charm of tender and gracious old melodies was evidently enjoyed by a large and representative audience.—*New York American.*

It must be confessed that Mr. Richards did absorbing things with his two groups of solos. He achieves plaintive romance when he wills.—*New York Sun and Globe.*

Mr. Richards is a facile and dextrous performer upon the instrument of ye olden days.—*New York Evening World.*

## Available for Season 1924-1925

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Aeolian Hall, New York

HARPSICHORD PLEYEL



## METROPOLITAN OPERA

(Continued from page 5)

Jeritza as Fedora, Mr. Martinelli as Loris and Queena Mario as Olga, with Antonio Scotti as De Siriex. The performance was not as finished as one had been led to expect. There were innumerable climaxes which seemed to be unnecessary. A large audience was present and the performance was received with the usual enthusiasm accorded to the two principal singers, though there was the feeling that it was not quite so voluminous as many times in the past.

## TRAVIATA, JANUARY 24.

For her third appearance this season at the Metropolitan, Mme. Galli-Curci sang the role of the consumptive lady of Traviata. Her voice, in better condition than it has been for the last two seasons, revealed all its rare beauty and warmth, and she sang with freedom and surety. This is one of the best roles of the distinguished prima donna and she acts it as well as she sings it. Excellent in her support was Mario Chamlee as the younger Germont. He was also in fine voice and his organ is of a character which blends beautifully with that of the prima donna. Giuseppe de Luca, past master of singing and of stage action, was the senior Germont. Mr. Moranzoni conducted.

## DIE WALKÜRE, JANUARY 25.

Die Walküre was repeated on the evening of January 25 with the same cast that has sung it already on several occasions this season, with the exception of the role of Sieglinde, taken by Delia Reinhardt, who made an excellent impression, singing the music with appealing intonation and tragic intensity. The other artists were Laubenthal, an agreeable Siegmund; Bender, whose Hunding was a powerful impersonation; Whitehill, who has stamped the part of Wotan with his unforgettable personality; Matzenauer, a striking Brünnhilde, and Onegin, who succeeded in making the unsympathetic role of Fricka interesting. The eight Walküre were Mellish, Wells, Robertson, Perini, Telva, Wakefield, Delaunoy and Howard; conductor, Bodanzky. The entire performance was spirited, musicianly and inspiring. Time: 7:45 to 11:15. Additional cuts are in order.

## THAIS, JANUARY 26.

Massenet's Thais was the opera presented at Saturday's matinee and it was a splendid feast for the eye and the ear. Maria Jeritza in the title role was radiantly beautiful and acted the part with dramatic finesse, charm and spirit. Her voice, warm and full, gave beautiful expression to the music and she was altogether most appealing. Armand Tokatyan was a manly Nicias, acting the role effectively, and singing with excellent taste and vocal beauty. The part of the unfortunate Athanael was convincingly portrayed by Giuseppe Danise, who brought to it sincerity and ardent singing. Louis D'Angelo, Nannette Guilford, Minnie Egner, Merle Alcock and Vincenzo Reschiglian completed the cast satisfactorily. Rosina Galli and her ballet greatly enriched the second act, and Galli was forced to share the curtain calls after that scene.

The costumes and the scenery for the entire opera were splendid. Louis Hasselmanns conducted Massenet's tuneful

appealing music with fluency, smoothness and skill, and the entire performance went off with admirable effect.

## SUNDAY NIGHT CONCERT.

A splendid program was offered on Sunday night which drew a capacity house and several rows of standees. With such artists as Marie Tiffany, Rosa Ponselle, Margaret Matzenauer and Mario Chamlee, it can easily be understood why there was such a large attendance. All the artists were in excellent vocal condition and sang admirably.

The instrumental soloist of the evening was Renee Chemet, violinist, who played the Espagnole Symphony, by Lalo, exquisitely, and also a group by Chopin-Sarasate, Dvorak-Kreisler and Mozart. She received an ovation. The orchestra, under Bambochek, gave several numbers which were thoroughly enjoyed by all.

## Schelling Plays Own Composition in Quaker City

The appended notice appeared in the Philadelphia Public Ledger:

Ernest Schelling played his own Theme and Variations in F sharp minor for piano, gave an etude and polonaise of Chopin, and performed numbers of Granados and Albeniz in keeping with Spanish songs of his associate. Mr. Schelling's composition is one of the important American additions to piano literature. It has virile assertion and exuberant vitality, but it exacts close application from the hearer. The artist's performance of his own work was abreast of its intrinsic merit as a composition. Particularly subtle and discreet was his use of the pedals, which were made to affect not merely the dynamic but also the tone quality.

## Reddick to Direct Elijah

William Reddick, organist and choirmaster of the Central Presbyterian Church, Madison avenue and Fifty-seventh street, New York, has been introducing some special musical features there this season. The next will be a performance of Elijah, directed by Mr. Reddick, which will take place at the church on Sunday, February 3, at 4:30 p. m., the voices employed being the full choir, assisted by Mildred Dilling, harpist, and Maximilian Rose, violinist.

## Gordon Sings Three Leading Roles

Jeanne Gordon, who has not only been singing the leading contralto roles in the Wagnerian and French and Italian operas at the Metropolitan Opera House this season, but also songs and arias at many of the Sunday night concerts, was the leading performer throughout the Sunday concert on January 20, for she sang the first contralto roles in all of the three operas given.

Particularly interesting was this Sunday concert, for unlike the usual program, when individual arias and songs are sung, three complete acts were given—Saint-Saëns' Samson et Dalila, in which Miss Gordon was heard as the temptress Dalila; Bizet's Carmen, in which the contralto sang the leading role of the equally enticing heroine of another time and clime; and Verdi's old favorite, La Forza Del Destino. Miss Gordon's superb rendition of the Carmen aria was greeted with tumultuous applause which temporarily stopped the performance.

## Calvé Sings for Charity

On Friday afternoon, January 25, Emma Calvé gave a recital in her home, the receipts of which were divided between the New York Maison Claire and the Maison Claire of Paris. A large audience heard this noted singer in the spacious concert room and were afforded a rare artistic treat.

Mme. Calvé offered songs by Beethoven, Martini, Rimsky-Korsakoff, Bizet, Falla, Reynaldo Hahn, Valverde and others, interpreting them with all the artistry and individuality for which she is famous. She was in fine vocal form and in such songs as Hahn's L'Heure Exquise there were some exquisite high, soft tones. She is successful in conveying the definite mood of each song and her versatility was evidenced in her wide selection, the L'Heure Exquise, Beethoven's In Questa Tomba and Valverde's Clavelitos being as contrasting in style as one could imagine. She was dramatic in expression and used appropriate gestures freely. The expected Habanera from Carmen and other Spanish songs, accompanied by snapping of fingers and a red rose or a black lace fan, were delightful, Mme. Calvé putting into them much verve and color.

Madame Dienne, who played skillful and sympathetic accompaniments for Mme. Calvé, was heard in two groups of solo numbers—a Chopin etude, le Coucou by Daquin, a Debussy Arabesque, and a Spanish Dance by Granados. She had a pleasing tone and an effective style.

Mme. Calvé presented a pupil of hers, Kathleen Kersting, a fifteen-year-old girl from Wichita, Kans., who sang the Mozart aria, Mon Coeur Soupire. She has a soprano voice of lovely quality, with tones of good timbre and of unusual fullness and firmness for one so young. She sang the aria with poise and commendable style.

Programs autographed by Mme. Calvé were given as souvenirs.

## Telmanyi's Notable Success

"In the line of musical attractions, Centralia (Ill.) has probably never heard the equal of this wonderful violinist, as there are very few who can parallel his performance of last evening. . . . Such accuracy in bowing, trueness in pitch and wonderful tonal quality has never before been heard in Centralia," said the local critic, when Emil Telmanyi appeared there for his first recital after the Christmas holidays.

## Mana-Zucca Composition Played by Zimble Trio

Among the many trio organizations which are playing Mana-Zucca's trio may be mentioned The Zimble Trio. This organization played her composition four times last month. It is a great favorite with the radio audiences. The Classique Trio will also add this trio to its repertory.

## Mrs. Harcum Plays in Haverford

Edith Harcum, head of the Harcum School in Bryn Mawr, Pa., played recently at a recital at the home of Mrs. Howard Longstreth in Haverford, Pa.

SEE Wagner in his numerous love affairs.

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# EDITH MASON

Lyric Soprano



Van Riel Photo, Buenos Aires

Chicago Civic Opera  
Metropolitan Opera  
La Scala, Milan  
Opéra, Paris, Etc., Etc.

Wins Public and Critics in

## INITIAL NEW YORK RECITAL

From New York Dailies of January 23:

"In the afternoon Carnegie Hall resounded to sweet vocal strains and to unusually demonstrative applause. The strains were furnished by Edith Mason (formerly of the Metropolitan, now of the Chicago Opera), and the tributes of approbation came from a large audience, which included such distinguished musical personages as Mme. Leblanc-Maeterlinck, Ganna Walska, Roberto Moranzoni and others. Recital art is the most exacting task a singer could undertake, but Mme. Mason has nothing to fear from vocal or interpretative difficulties. Her tones are as free, bright and easily produced as formerly and a lovely youthful quality seems never to desert them. Lyrical numbers are ideal for her equipment. Her work during the entire recital evidenced careful artistic preparation, and deserves high praise for its refinement, finish and undeniable sincerity, free from all affectation and extraneous appeal. Mme. Mason scored a decided success."—*New York American*.

"Miss Mason was wholly in her element. The ineptitude of many opera singers in concert is notorious, but to this category Miss Mason, technically at least, does not belong. The naivete of the music was in her singing, and the voice was exceptionally suited to the occasion."—*New York Times*.

"The voice which this American prima donna brought back for the hearing of a friendly house has grown, as we remember it, to larger power, rounder scope. It can swell to dramatic fullness as never before. Nor has it lost the shiny smoothness that was formerly in it."—*New York Sun*.

"There was an intimate and friendly atmosphere about her audience; a flavor of the days when 'a young American singer' first charmed the Metropolitan with a new 'Musetta' and a new 'Cio-Cio San.' Her voice is as bright and as expressive as ever and her personality as vividly evident."—*New York World*.

"... began the extras with Madame Butterfly's entrance song. This brought out all the lusciousness of her voice, all its warmth and color, to the intense delight of the audience. It recalled the unforgettable evening at the Manhattan Opera House when she sang Massenet's Manon as it never has been sung here before, thrillingly, adorably, with the ringing high tones (up to E) which Massenet had written for Sibyl Sanderson and no one else had dared to venture on."—*New York Post*.

"The audience that gathered at Carnegie Hall yesterday afternoon heard two songs by Brahms and two by Strauss sung in superlative fashion by Edith Mason, that excellent artist. There were many other numbers to the program, but it was in this German group of four that Miss Mason gave greatest pleasure. Songs by Debussy and Rachmaninoff were delightfully sung, and there were several novelties, one by Frank St. Leger, assistant conductor of the Chicago Opera. As encores Miss Mason sang Butterfly's entrance from 'Madame Butterfly' and 'The Last Rose of Summer.'

"The audience was one of musicians, for Miss Mason is a singer of unusual ability, whose recitals are considerably above the average in interest and artistry. Kurt Schindler provided discreet accompaniments."—*Brooklyn Eagle*.

Management: WOLFSOHN MUSICAL BUREAU, Inc., Fisk Building, 250 W. 57th St., New York



### Frances Berkova Back for a Visit

After a year of study and concertizing in Europe, Frances Berkova, the young American violinist, is back in her own country for a visit and a rest. Whether she will be heard here in public this time is not certain, for she has further European plans that will absorb all the energy she can store up in her native California. But it would be interesting at least to hear her once and verify the golden opinions which she has gathered from some of the most distinguished critics of the Fatherland. While in Germany, Miss Berkova, besides coaching with Professor Flesch, played in a number of cities and had a reception which is rarely accorded to so young an artist in the traditional land of instrumental music. She not only played her own recitals in Berlin, Dresden, Leipzig, Hanover, Halle and other towns as far east as Frankfurt-on-the-Oder, but she appeared as soloist, by invitation, with the Berlin Philharmonic and the Dresden Philharmonic Orchestra. In Dresden especially she made a very deep impression, playing the Mendelssohn concerto under the famous composer and conductor, Prof. Gustav Mracek, and as a result was hailed by the local critics as one of the best of living women violinists. As the former home of Professor Auer, where many of his best pupils have made their debut, Dresden may be counted as the most "knowing" town in violin matters in Germany.

Dresden also has the most famous modern violin-building industry, and Miss Berkova had the rare distinction of being singled out by Prof. Koch, the noted violin expert, as the possessor of one of the most beautiful violin tone. In acknowledgment of her great gifts he presented her with

one of his own violins, and is now building a replica of her lovely Guadagnini for practice purposes. Altogether, little Miss Berkova may look back upon her European triumphs with pride, and whenever she is ready to let us "judge for ourselves" she will find interested ears. S.

### Fine Concert at Master Institute

The Master Institute of United Arts held its first faculty concert of the season on January 20, when Max Drottler, pianist, and William Durieux, cellist, gave a joint recital. Mr. Drottler opened the program with the Schumann sonata in G minor, a work which demonstrated his musicianship and feeling for plastic outline. Scarlatti's Pastorale and Chopin's fantasia in F minor showed him equally well equipped in tone shading and in delicacies of touch, and in Liszt's sixth rhapsody he completed his program with brilliance and fine octave technic.

Mr. Durieux in two groups revealed cello artistry of such significant quality as to place him among the finest of contemporary artists. In Bach's sarabande, for cello alone, his beautifully sustained tone was always apparent and an Air of de Fesch and Faure's Apres un Reve were rendered with much purity of phrasing. The more sprightly numbers by Senallie, Granados and Kreisler gave evidence of his grace and lightness of touch. Marion Carley accompanied Mr. Durieux with much skill. A serious audience showed appreciation of the two artists and demanded numerous encores.

Following the concert the audience visited the beautifully adorned rooms of Corona Mundi, International Art Center, where an exhibit of Flemish masters had been planned. There a reception was held for the artist and the audience also viewed notable works of Breughel, Gerard, De Bles, Peter Edsen, and others.

### Letz Quartet Gives Students a Concert

Students of the New York College of Music, Carl Hein and August Fraemcke directors, enjoyed an evening of chamber music on January 11, at Carnegie Chamber Music Hall, August Fraemcke, pianist, assisting. The first number was the Haydn quartet in D major, played with much life, expression and vivacity. Then came two movements from the Debussy quartet, with its interesting harmonies of the andante, and the piquant pizzicato effects and cantilena of the scherzo. The evening closed with the beautiful Schumann quintet, exactly a half hour long in this performance, and in which there was everything to admire. The fast pace of the scherzo was only excelled by its clearness, with not a note slighted; dignity and entire devotion to the composer was present in every performer, and the effect was one of sustained beauty throughout. Repeatedly the quintet had to rise in acknowledgment of applause.

### Adelaide Fischer Sings for Minerva Club

January 28 Adelaide Fischer was scheduled to sing for the Minerva Club at the Waldorf.

### CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Berkshire Music Colony, Inc.—\$1,000 for chamber composition. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington Ave., New York.

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

The American Academy in Rome—(See issue of November 22)—Competition for a Fellowship in musical composition, unmarried men, citizens of the United States. Manuscripts must be filed with Secretary of the Academy by April 1. For application blank and circular of information, apply Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York.

National Federation of Music Clubs—Competition of compositions to be performed at next biennial Prizes offered for symphonic poem, cantata for women's voices, instrumental trio, children's chorus, harp solo, anthem, song, and Federation ode. Address Mrs. Edwin B. Garrigues, 1527 Spruce St., Philadelphia, Pa.

Olympic Games—Unpublished scores, with inspiration drawn from the idea of sport, should be sent to the French Olympic Committee, 30 Rue de Grammont, Paris (2e), France, prepaid, before February 1.

Summer Master School of the Chicago Musical College—Ten free scholarships. Apply for rules and regulations of competition to Chicago Musical College, Chicago, Ill.

Ohio State Contest Department—State Junior Club Contest during festival in Toledo, April 28-May 24. Lists for required numbers in elementary, intermediate, and advanced divisions, also rules and regulations, may be obtained from Mrs. Harry L. Goodbread, 2795 Euclid Heights, Cleveland, Ohio.

Ohio Federation of Music Clubs—\$50 for an anthem; \$100 for a piano composition; \$50 for a violin solo with piano accompaniment; and \$50 for a secular song. For further information apply to Mrs. W. P. Crebs, 71 Oxford avenue, Dayton, Ohio.

New Jersey State Hotel Men's Association—\$150 to lyric writer and \$150 to composer of "booster" song to exploit New Jersey. Contest ends April 1. For further details address Victor Jacobi, Lennox Hotel, Newark, N. J., or the MUSICAL COURIER.

### Bonelli Triumphs in Italy

Bravos and applause in lavish measure made frequent interruptions during the recent performance which marked Richard Bonelli's operatic debut in Italy. This took place at Modena, which along with Parma, Piacenza, Reggio and one or two other towns in that vicinity, forms a group of the most difficult cities in Italy. The warmth of the reception accorded him, however, proved that the young American baritone had nothing to fear from his harsh critics, although he had prepared the role in something less than two weeks. The opera was the premiere of Catalani's *Demetrio*, for which a very fine cast, mostly from La Scala, had been assembled. Mr. Bonelli was immediately engaged to sing seven more performances of *Aida* at Modena and invited to go on to Cremona for an additional engagement at the close of the season in the former city.

It is his present intention, however, to depart for Monte Carlo the first of February, in order to begin work on the two new roles which he is to create in Borodine's *Prince Igor* and the *Faust* of Robert Schumann for their French premieres with the Monte Carlo Opera Company in March.

### Enesco to Play with Cleveland Orchestra

For his two appearances with the Cleveland Orchestra, February 21 and 23, Georges Enesco will appear in the triple capacity of conductor, composer and soloist. He will conduct his own Rumanian rhapsody as well as his symphony in E, and will appear as soloist in the Brahms concerto. The day following his second Cleveland appearance, Enesco will play in Indianapolis under the auspices of the Maennerchor of that city.

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# MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

## INSTRUMENTAL INSTRUCTION IN THE SCHOOLS

A Brief Résumé of the Work Which Is Now Going On, and Possibilities for the Future

Instrumental instruction in the public schools, particularly the high schools, has advanced more rapidly in recent years than perhaps any other phase of public school music. This is due largely to the fact that the idea is new and that instrumental instruction deals with a very small part of the school population. Again, it is spectacular. Also, it is perhaps a little bit easier to show a result more quickly because of the rapid advance which talented pupils make in instrument playing. There are those in school systems who have stressed this side of the work to a point where the rest of the instruction has become subordinate. There is a reason for this. Many principals and superintendents believe that so far as secondary education is concerned, music is largely a subject for recreation. In other words, the majority of pupils can not absorb music instruction, at least to a point of efficiency where results in this subject are comparable to results in other subjects. This applies only to personal performance on the part of pupils. When educators take this stand they are losing sight of one of the most important cultural features in education, that is the preparation of that child for his social existence. It is not important in this age that people must be performers in order to enjoy music. There are three classes, for sake of argument: First, the makers of music; second, the doers of music; third, the hearers of music. Musical education has stressed largely the first two, and unfortunately neglected the third. It is with this latter group that the public schools can and should deal.

There is no opportunity to deal with the first class. Such instruction belongs entirely to the field of the conservatory and the music school. We have made a real attempt to provide ways and means whereby the second group can at least have an opportunity to have their way prepared. With the third group we have dealt valiantly in a supreme effort to carry this great message of music which is taught in the schools into the homes. In the last generation educators have sought to place music upon a plane paralleling that of literature. With what success this has been accomplished we are not ready to state, but at least we are willing to concede that the idea is there and that educators are on the right track.

### THE PLAN IN OPERATION.

In a great many school systems instrumental instruction is carried on after school hours; in others, during school hours. In practically all cases it is financed by the local Board of Education, but in a few cases public spirited citizens

have established a fund for the continuance of this work. The former is the logical procedure, because by this means it becomes an integral part of public school work, and is so programmed, accredited, and supervised, whereas in the latter scheme school administrators are apt to consider that this instrumental instruction is merely another detail imposed upon the general curriculum and characterized as an added school activity. The latter scheme, however, has an immeasurable advantage over the former in so far as it has been found by investigation that a more efficient type of teacher is procured because the compensation for this service is twice or three times as great as that offered by the regular school system. This must not be misconstrued in any sense as an imputation that the teachers in school systems where the local Board of Education provides the compensation are not up to the standards of others. It simply means a different type of person. We refer here to great instrumentalists who can be interested in this type of instruction who would not be interested if they were compelled to apply for a regular public school license.

It must not be forgotten that the main idea of public schools is not merely to provide instruction for a small group of pupils, but when these pupils are sufficiently prepared to give a public performance that their work must be largely a reflection of the policy of music appreciation carried on in a public school. In other words this orchestra when properly trained must serve as the point of communication between the course of study in music and the student body in lessons in music appreciation. The school orchestras should not only serve as a musical accompaniment to the assembly, but should also give concerts of a very high order, and the teacher of music in charge should prepare these concerts along lines identical with those of the great symphony orchestras, giving a series of concerts for young people.

### THE CONFLICT WITH PRIVATE INSTRUCTION.

In the early stages of orchestra development in schools the entire burden of instruction was carried by the private teacher. Parents paid for this instruction and we all got in the habit of looking for this type of cooperation. With the introduction of teachers either from within or without the system there arose a misunderstanding which eventually has been dispelled regarding the interference of public school systems with the livelihood of a private teacher. Musicians still agree generally that any instruction which is good instruction is valuable, and therefore there should never be

any point of difference between various groups of teachers concerning what type of instruction is available. The more instruction a child can get the better off that child will be, provided of course there is no actual conflict in method. The school must serve its own interests first, and therefore it becomes important that these children who are receiving instruction must come under the direct supervision of the school authorities, otherwise they can not be an integral part of instrumental instruction so far as that particular thing is concerned. As stated before, the orchestra is a spectacular part of public school music. It appears in public more often, renders a more useful service to the community, and, in short, commands immediate attention for publicity purposes, whereas the general routine of school music must plod its weary way oftentimes unhonored and unsung, but always fulfilling its faithful mission of providing a means of intellectual investigation and pursuit for the majority of pupils who will never have the opportunity of becoming real performers. The orchestra and student body must work hand in hand for the successful completion of a course. They cannot remain separate, and for this reason it is important that all directors of instrumental music in schools plan their work with an unselfish idea of contributing to the great whole in public school music, and not centering their activities upon the perfection of a small group of students who have the great honor of representing that high school or elementary school on public occasions.

### Echoes of Sampaix's New York Recital

The following article appeared in the Ithaca Journal-News of January 12, relative to the ovation given Leon Sampaix, dean of the piano department of the Ithaca Conservatory of Music, at his New York recital in Town Hall, January 9:

An eye witness of Leon Sampaix's New York recital last Wednesday evening in Town Hall, characterizes it as a real triumph. Besides numerous recalls, Mr. Sampaix responded with encores to the number of seven, after which it was necessary to turn out the stage lights and draw the curtain in order to terminate the recital.

The New York papers describe the recital as follows: "Leon Sampaix delighted a good sized audience with his finished playing." (New York Sun); "Mr. Sampaix's playing was that of an experienced pianist endowed with much technical skill and smoothness." (New York Tribune); "Leon Sampaix, who has already registered in New York as an interesting and gifted pianist, is a musician of much experience, and that itself accounts for his clear and careful performance, technic that is a pattern of precision and a sense in nuance that appeals and charms." (New York American); "There was another piano recital across the street in Town Hall. Leon Sampaix, late of Paris, and now of Ithaca, gave a pleasantly balanced program of Tchaikowsky, Chopin and Liszt. Ithaca may or may not pre-suppose Cornell, in any case, Mr. Sampaix's style was quite agreeably academic, of clear tone and deft decisive rhythm." (New York World); "Leon Sampaix, of Paris and Ithaca, gave a piano recital at Town Hall, delighting a good sized audience with his finished performance." (New York Mail.)

# MERLE ALCOCK Metropolitan Opera Company

PITTSBURGH SUN, January 4, 1924

ALCOCK FINDS ENTHUSIASTIC AUDIENCE. CONTRALTO IMPRESSES AS ARTIST WITH GORGEOUS VOICE

Miss Alcock impressed her hearers as an artist with a gorgeous voice. Rich in timbre and of exceptional interpretative ability. In her four Schubert-Franz songs she was superb.

PITTSBURGH POST, January 4, 1924

Miss Alcock is a magnificent artist with a voice that is multi-colored and rich as a viola.

Everything that Merle Alcock sang was touched with thought. Every phase was flushed and every ritard closely calculated. She poured out her tone and snapped her fingers at the mezza-voce cult. To be sure we have heard her before, but last night she seemed more impressive than on her previous visit. (H. B. Gaul.)

PITTSBURGH TIMES, January 4, 1924

The applause of the audience made it plain enough that the artist had brought great pleasure. (Alysius Coll.)

PITTSBURGH PRESS, January 4, 1924

Miss Alcock easily ranks with the greatest contraltos, and last night carved for herself a niche in the hearts of the local music lovers. (Burt McMurtrie.)

October, 1924, completely booked. April and May, 1925, dates now booking.

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Edwin F. Townsend Photo



### The St. Cecilia Club Concert

Victor Harris and the St. Cecilia Club marked another milestone on their unforgettable career on the evening of January 22 at their usual habitat, the ballroom of the Waldorf-Astoria Hotel. The club was assisted by Gutia Casini, cellist; Alfred Boyce and J. Bertram Fox, accompanists; Louis R. Dressler, organist, and several club members who sang incidental solos in the choral numbers.

The program was of the usual high order, carefully selected by Mr. Harris so that grave and gay delightfully alternated, and the exotic was set off by the domestic, providing agreeable variety and something for every taste. Among the best liked choral numbers were Bruno Huhn's Blest Pair of Sirens (composed for the club), a lovely setting of verses by John Milton; a new Nocturne by Carl Deis, heard on this occasion for the first time, and destined to popularity when its rather complex harmonic and contrapuntal scheme becomes familiar; Nevin's When the Land Was White with Moonlight; Chadwick's Silently Swaying on the Water's Quiet Breast (for double chorus), and the Slavic Folk Songs by Josef Shuk. One should also mention the arrangement of The Swan for chorus and cello by Carl Engel, and Dett's Spiritual, Listen to the Lambs.

Commenting upon such performance one is bothered by the

limitation of musical terms suited to a proper indication of its excellence. One may say that the attack is perfect, that the tonal balance could not be better, that the voices merge into a perfect harmony, that the interpretations are musically, that there is dynamic flexibility, and so on—all qualities for which the club has been noted for many years. But none of those terms really express the element which gives the greatest pleasure—a sort of spontaneity, a complete freedom from the stiffness, nervousness, anxiety, that so easily associates itself with stage performances. The tradition wall that rises above the footlights and cuts off performer from audience is in this case absent, and one has the feeling that Mr. Harris is in complete sympathy not only with the music he performs but also with every member of his chorus and his audience as well. The result is that every attention is fixed on the music to the exclusion of personalities—a sort of mutual enjoyment of supremely great art—and the St. Cecilia concerts are among the most enjoyable musical events of the New York season.

Incidental solos were sung in the choral numbers by the following members of the chorus: in the Deis number, by Ida Goodrich, Mary Davis and Emma Selleck; in the Nevin piece, by Ilive Sibley, and in the Dett Spirituals, by Mrs. Ira D. Hyskell.

### John Heath Returns to Paris

John Heath, the American pianist, who is now living, playing and teaching in Paris, is just returning to that city after a short visit to America, the first in several years,



JOHN HEATH

during which he gave a number of recitals, including appearances in Lincoln (Neb.), Los Angeles and in Oakland (Cal.).

The Lincoln Journal said of his playing: "Mr. Heath is an all-round musician. He plays with power, fine tone and with technic of high order. His virility was particularly notable in the Liszt Fantasie and Fugue on the name B-A-C-H. The Schumann sonata in G minor of four movements is a beautiful work which brought out Mr. Heath's poetical and fine interpretative qualities. The audience seemed particularly to enjoy the group of modern compositions which came after the Schumann."

The Lincoln Star commented: "Superb in his technic and interpretation, Mr. Heath showed a restrained, but sympathetic sense of beauty. Variety, color and understanding of every note he played vied with digital efficiency, and his playing left no doubt but what Mr. Heath will be as widely famed in his own country as his adopted one."

Mr. Heath has a number of Americans working with him in Paris, as well as numerous French pupils, and the five-year old little Italian boy, Pietro Mazzini, who has been making something of a sensation in the French capital, is also his pupil.

### Germaine Schnitzer's Eastern Dates

Germaine Schnitzer, pianist, played in Lowell, Mass., before the Middlesex Women's Club on December 27, when an interested audience filled the hall of the club to overflowing. So insistent was the applause, which took on the character of an ovation, that she had to add numerous encores to the program. The Lowell Sun writes: "Two études of Chopin were gems of beauty and color. It is to be doubted if the club had anything the current season to compare with Mme. Schnitzer's recital."

On January 5 Germaine Schnitzer played in New York at the Commodore Hotel, at an affair for the members of the Criterion Club. So great was Miss Schnitzer's success that she was immediately engaged for a concert in Nantucket in July at the Yacht Club. Two of the Club members engaged Miss Schnitzer for "at homes" which are to take place within the next few weeks.

Before she leaves for her tour in California, the pianist is booked to appear in Boston, New York (at the Cosmopolitan Club), Chicago and Duluth.

### Toscha Seidel in Postponed Recital

Toscha Seidel will give his postponed recital at Carnegie Hall, Saturday afternoon, February 9. His first recital had to be postponed on account of his recent illness, so this may be his only New York appearance this year. His program includes Mozart's concerto in E flat, a suite by Christian Sinding, Sarasate's Gypsy Airs, and numbers by Bach, Schumann-Auer, and Beethoven-Kreisler. Arthur Loesser will be at the piano.

### Flesch to Appear in Philadelphia

Carl Flesch will be heard in recital in Philadelphia on February 4. He will make his second and third orchestral appearances of the season in New York on February 7 and 8, when he will be soloist with the Philharmonic Orchestra, under Willem Mengelberg. Mr. Flesch will play the Beethoven concerto on this occasion.

### Peterson in Amarillo

February 22 will find May Peterson giving a gala concert in Amarillo, Texas, in the Auditorium. Later in the season the popular soprano will have a comprehensive tour of the Northwest with many en route and return engagements.

### Sundelius in Demand

In February, among other appearances already announced, Marie Sundelius, the Metropolitan soprano, will sing in concerts in Providence, R. I.; Boston, Mass., and Brooklyn, N. Y., this last engagement being for the well known Apollo Club of that city.

### Arrivals at the Great Northern

Among the recent arrivals at the Great Northern Hotel in New York are the following: Gitta Gradova, pianist, and her teacher, Mme. Hertz, and Sigrid Onegin, who has just returned from a successful tour.

## "NICHAVO"—THE SONG HIT OF JOHN CHARLES THOMAS

THE NEW YORK WORLD SAYS:

"Nichavo had the house on its toes. A musical Baedeker might have three-starred this delightful Mana-Zucca song, delightfully done."

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JOSEPH MALKIN  
Cellist

Joseph Malkin proved himself to be a finished master of the cello —Daily News, Galveston, Tex., March 6, 1923.

Joseph Malkin represented the genius spirit of music.—Dallas Dispatch, Dallas, Tex., March 4, 1923.

Joseph Malkin does not "play" the violoncello; he caresses it and

it responds.—Herald-Age, Birmingham, Ala., Nov. 30, 1923.

His tone is superb, his technique flawless, and his bow possesses magic; Mr. Malkin ranks with the masters.—Trenton Evening Times, Dec. 11, 1923.

The cellist is a marvel. . . . He is without doubt the best instrumentalist that ever visited this

Two more interesting artists have not been heard in

city.—Pittsboro Morning News, Oct. 12, 1923.

The tones of the violoncello could not be surpassed for warmth and mobility. —Galesburg Evening Mail.

A tone that holds you.—N. Y. Tribune.

Powerful imagination and poetic

tenderness.—N. Y. Staats Zeitung.

Beautiful tone.—The Globe.

Independence and originality.—Evening Mail.

Power and expressiveness.—N. Y. World.

Delightful Chopin player. —Brooklyn Daily Eagle.

—N. Y. Evening Telegram.



MANFRED MALKIN  
Pianist

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## THE NEGRO SPIRITUAL IS NEVER HUMOROUS SAYS ROLAND HAYES

Bach and the Spiritual—Vienna the Tenor's Choice—Critical Tributes to His Art

"Roland Hayes sang of Jesus," wrote Heywood Brown in his interesting column in the New York World, "and it seemed to me that this was what religion ought to be. It was a mood instead of a creed, an emotion rather than a doctrine. There was nothing to define and nothing to argue about. Each person took what he liked and felt whatever he had to feel and so there was no heresy. And as for miracles, music itself is a miracle.

"For that matter, I saw a miracle in Town Hall. Half of the people who heard Hayes were black and half were white and while the mood of the song held they were all the same. They shared together the close silence. One emotion wrapped them. And at the end it was a single sob.

"He never said a mumbling word," sang Hayes and we knew that he spoke of Christ, whose voice was clear enough to cross all the seas of water and of blood.

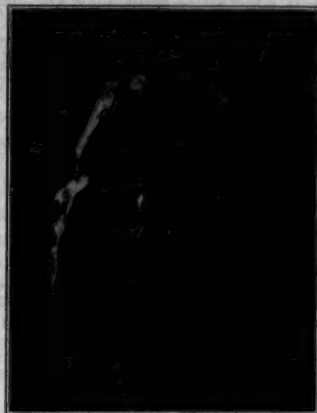
For my part I would rather hear spirituals than any other music. And yet there is one particular trick into which spiritual singers fall which nearly drives me wild. They will persist in acting as if they were funny. Hayes, of course, knows better than that."

To one who has followed Roland Hayes' career since its beginnings it is always heartening to find a new champion for his cause. And Mr. Brown proves himself a worthy champion because he has, with his customary penetration, sensed the underlying reasons for the success of this new star in the musical firmament. He has caught the sincerity, the religious fervor and the genius that grasp and impart the mood of whatever music he undertakes. Concert goers have often heard white singers interpret spirituals as if they were mirth-provoking. "Hayes, of course, knows better than that," says Mr. Brown, and Mr. Brown knows whereof he speaks. The MUSICAL COURIER thought it would be interesting to get Roland Hayes' own views on this subject, since it has been given him, more than any other singer of his time, to express, through these spirituals, the sorrows and sufferings, the hopes and aspirations of a race in chains. Accordingly, a representative of the paper asked him his opinion as to the proper interpretation of the spiritual, adding that we had been often disturbed by the prevalent notion that the raison d'être of the spiritual on many concert programs was to excite laughter and bring the concert to a happy ending.

"The spiritual is never humorous," began Mr. Hayes. "The English language was alien to the negro slave and his choice of words was crude and occasionally meaningless to the sophisticated mind; but the feeling was nevertheless eloquent, regardless of any inaccurate or inelegant language. Precisely that intelligent information which you recognize as being necessary for an accurate estimate of the significance of this music, in my judgment, is also necessary for its intelligent and proper rendition. The deplorable fact that so many artists attempt to interpret it without this knowledge

is largely responsible for current misapprehension. With an increasing number of artists giving extensive interpretations in the world of negro folk music, reliable information upon the subject seems to me to be of vital importance.

"You will, I am sure, agree with the position that folk-music must be interpreted upon the basis of an intimate



BRONZE BUST OF ROLAND HAYES

by Renee Vautier, from sketch made while singing *Steal Away to Jesus*, at Salle Gaveau in Paris.

understanding of the life and psychology of particular groups, and it is just the lack of this serious and intimate knowledge of the inner life and feeling of the Negro which artistically handicaps many otherwise competent interpreters. One cannot penetrate the Negro mind or mentality, or appreciate the psychological background of his music by a superficial survey or a long-distance approach. Furthermore, conditions have changed radically from those prevailing when most of these songs originated. I should by no means be so narrow as to contend that only the Negro can truly interpret his own music; but I do claim that no artist can do so correctly without a thorough, intimate and sympathetic understanding of the conditions out of which these songs have come. Especially is this true in the so-called Spirituals, the deep significance of which is rarely to be found in the actual words, and which escapes at times even the bare musical notation. At the very best the conventional scale

only approximates the true intervals, and as to the atmosphere and spiritual significance, they can only be recaptured from the spirit of the past and poured into the crude forms by skillful interpretation.

"It must be understood that although there were many with extraordinary talent and capacity for artistic feeling and expression, the conditions of the race at this period imposed upon them a double handicap. On the one hand, they were unable to express themselves fully or aptly in speech. Illiterate, they confronted a language with a foreign idiom and alien mode of feeling; and on the other hand, in many instances, even when capable, they did not dare express openly what they really thought and felt. An example of the latter is here given in the song, *Steal Away to Jesus*. In this instance the Negroes of a Southern plantation (on the banks of the Red River) were for a time allowed to go across to the opposite side to a mission which a Northern missionary had set up in order to teach the Negroes about Christ. These Negroes had such a good time that they talked all day in the fields about it. So much so that the master of the plantation became suspicious of their learning things other than religion. This point being decided in the master's mind he refused to allow them to go again. But the Negroes could not forget the new inspiration caused by this missionary's teachings and they vowed that they would find a method of attending these meetings. The leader of the group of Negroes thought out a secret method of informing the other slaves as to which night they would go in secret across the river. So he whispered to the slave nearest to him, 'Steal away!' The word was passed on until every slave knew what was to take place in the thought that they would again hear the wonderful stories of Jesus. Thus the spoken word was soon incorporated into a melody and was sung quite openly all day in the field in such a way that the master never guessed what was in their minds.

"This is only one out of hundreds of instances where the Negroes sang or spoke of one thing when they were feeling another, but it is sufficient, I think, to illustrate the point in question. It is therefore valuable to know that the spirit and meaning of these songs is to be sought from their backgrounds. That is to say, authentic interpretation must come from feeling the situation, and sensing behind the words and the melody even, the deeper and sometimes peculiar emotions which they as crude vehicles strove to express and convey. This, I know, is baffling for the conventional thought and mind, but it is nevertheless the essential route to a correct and intelligent knowledge of the Negro and his songs.

"The 'Spirituals' are uniquely characteristic things as distinguished from the later secular songs and the Creole songs. The latter originated under a different condition; in that the section of the country where they were born belonged to the French, whose life and language was different from that of the English-speaking people and whose practice of religion was of a different viewpoint and method. The secular songs are to be taken as broken fragments of a very serious musical ritual, developed by the intense and peculiar religious life of an entire people. There was a chant for every particular occasion or mood in the slave worship, and a song

(Continued on page 33)

# FRANK CUTHBERT

BASS-BARITONE

## FESTIVAL FAVORITE

### SYRACUSE FESTIVAL

"Cuthbert has a bass voice of excellent quality and wide compass, rich and resonant in the low range and showing many of the characteristics of a baritone in the upper register." (Seasons.)—*Syracuse Post-Standard*.

### ALLENTOWN FESTIVAL

"Cuthbert thrilled with the many fine solos committed to the bass voice, giving particularly forceful and dramatic readings to 'Thus Saith the Lord' and 'Why Do the Nations?'" (Messiah.)—*Allentown, Pa., Morning Call*.

### CHARLOTTE FESTIVAL

"Cuthbert has delightful stage manner, poise, dignity and graciousness happily combined, and one of the big, musical bass-baritones that takes hold of you right away, and makes musical thrills wander up your spine."—*Charlotte, N. C., Observer*.

### HALIFAX FESTIVAL

"His singing of Johnson's 'If Thou Wert Blind' disclosed the superb finesse of his artistry in emotional expression; but it was in his infectious delivery of Densmore's 'Roadways' that he revealed the rich, rounded quality of his baritone."—*Halifax, Nova Scotia, Herald*.

### NEWARK FESTIVAL

"Judging by his singing of this Handelian air, he is the most accomplished of the younger basses in the oratorio field of this country today."—*Newark News*.

### SPRINGFIELD FESTIVAL

"His splendid work last night justified his re-engagement by the Association." (Samson et Delila.)—*Springfield, Mass., Union*.

### TRURO FESTIVAL

"Frank Cuthbert opened with a group of three songs, and displayed a bass-baritone of absolute purity and wonderful range."—*Truro, Nova Scotia, Daily News*.

### LINDSBORG FESTIVAL

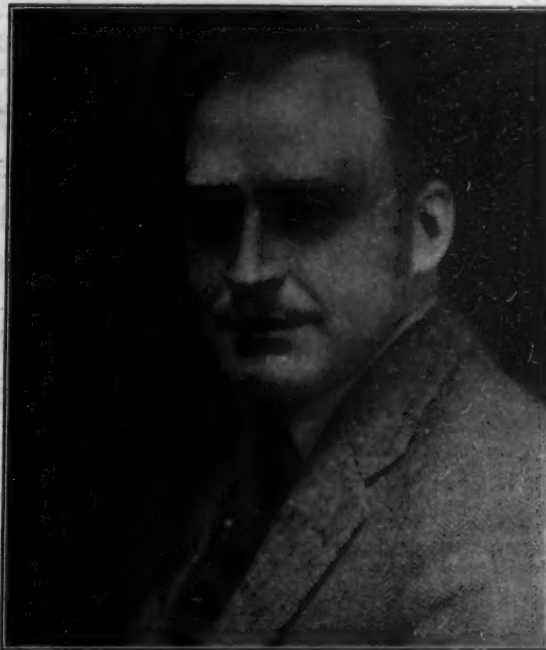
"Cuthbert has an excellent voice, and sings with conviction and good style."—*Lindsborg, Kans., News Record*.

### KEENE FESTIVAL

"Cuthbert's solos revealed a voice of rare quality and range, and his enunciation was perfect."—*Keene, N. H., Sentinel*.

### GLASGOW FESTIVAL

"Cuthbert's voice was heard to fine advantage in the many numbers he was called upon to render."—*Glasgow, Nova Scotia, Evening News*.



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## Bowie Artist Pupil Pleases Italy

Beatrice Mack, artist pupil of Bessie Bowie of New York, has just returned from Milan, Italy, where she made several notably successful appearances as Gilda in Rigoletto,



American Photo Service

BEATRICE MACK  
as Lucia.

at the Teatro Carcano. The Milanese audiences acclaimed her with the same great enthusiasm that had been shown her by the critical public before whom she sang last summer, when she toured the provinces near Parma, singing the leading soprano roles in Lucia and The Barber of Seville. Miss Mack made her first appearance in opera last May after only a few months' residence in Milan. Her

entire musical training was received in this country under Miss Bowie, the well known vocal teacher of Paris and New York. The Italian papers praised her heartily.

Beatrice Mack, an impassioned Lucia, was most enthusiastically applauded. She received an ovation after the third act, in which she showed to great advantage the purity of her voice, the perfection of her art, and her splendid and intelligent work.—La Fiamma di Parma, June 1, 1923.

It would take too long to dwell on the details of the admirable performance of Lucia di Lammermoor, but we cannot fail to speak of the excellent vocal and histrionic gifts of Beatrice Mack, who several times and especially in the finale of the third act received "formidable" ovations.—Il Piccolo di Parma, June 1, 1923.

A protagonist always admired and loved by the public was Beatrice Mack, a very young and intelligent American girl, who has a well-trained voice of lovely quality and who overcame with honor the numerous difficulties of the score.—La Gazzetta di Parma, June 8, 1923.

The concert was a splendid success. Beatrice Mack, the soloist, is an acquaintance very dear to the local public, having sung Lucia here last June, arousing the most hearty and spontaneous enthusiasm. Miss Mack is a great artist, endowed with an excellent voice and much charm.—La Gazzetta di Parma, September 25, 1923.

A large audience heard Rigoletto last night in the dignified performance of the Lyric Company at the Teatro Carcano. Spontaneous applause greeted all the artists, among whom we must mention Beatrice Mack, the new interpreter of the part of Gilda, in which she had a field to demonstrate her merits—a voice of most agreeable quality, accuracy of pitch, a perfect vocal method and convincing acting.—Il Secolo di Milano, October 17, 1923.

## De Horvath Creates Profound Impression

Cecile de Horvath scored such a success in Jackson, Miss., that she was offered a reengagement immediately after the concert on December 10. The following telegram was sent to Mme. de Horvath's manager, Mr. Cramer, by Alfred H. Strick, dean of music at Belhaven College and director of music of the State Festival:

De Horvath created wonderful impression in Jackson. We want this petite, pretty, praiseworthy, wonderful pianist again.

Dr. Strick also sent the following telegram to Meridian, where Mme. de Horvath was to play the next evening:

Cecile de Horvath created profound impression last evening. Wonderful recital.

## Siloti to Play with Boston Symphony

Alexander Siloti, Russian pianist, will be heard as assisting artist with the Boston Symphony Orchestra, in Brooklyn and in Carnegie Hall respectively, February 1 and 2. He will play the Dance of Death, by Liszt.

## Marina Campanari Praised

Marina Campanari, coloratura-soprano, who recently appeared in Detroit, New York, and Boston, where she scored triumphs, has been lauded by the press in part as follows:

Last night she sang with the orchestra Una voce poco fa, from The Barber of Seville, which gave her opportunity to display the flexibility of her voice, and purity of her intonation in bravura measures. Later she sang with piano an aria from Fra Diavolo. This was followed by a Spanish song in which she showed the volubility with clearness of utterance for which her father was famous as Figaro. Her last aria was the beautiful song of Pamina in The Magic Flute, which she sang as Mozart should be sung, with beauty of voice and phrasing, and with an emotional expression that was not exaggerated in its intensity. Recalled several times during the concert she sang songs of lighter character. . . . Miss Campanari has an attractive bearing on the stage. Her voice lends itself easily to both lyric and florid measures, and has sufficient color for dramatic roles. Her intonation throughout was refreshingly pure.—Philip Hale, Boston Herald, January 14, 1924.

The young artist sings with ease and confidence. She uses her voice with taste and intelligence. Randegger's My Heart was interpreted with excellent emotional fervor. There was style and assurance which come from experience in her handling of the Micaela score in the duet from Carmen and that of Mimi from the first act of La Bohème. The audience forced a repetition of the latter.—Detroit Free Press, November 14, 1923.

Daughter of a great father, she was observed with much interest. She gave of her best in her single ambitious endeavor, Una voce poco fa, from The Barber of Seville. Here she had much coloratura work to do, and she managed the florid passages with great skill. She



Thayer photo

MARINA CAMPANARI

also sang splendidly in her final pair of duets with Johnson, which brought a pleasant evening to an agreeable close.—Detroit News, November 13, 1923.

Miss Campanari made her first appearance at the Biltmore Morning musicale and created an impression that could be expected of the daughter of Giuseppe Campanari. She sang arias from Don Pasquale and from The Barber of Seville. She responded to several encores.—New York Herald, November 23, 1923.

## Young American Tenor Heard in Concert in Rome

John Valentine, a young American tenor, who has been coaching for the past year with Signor Kaschmann in Italy, was presented in recital in Rome on January 3 and won much praise from his audience and the critics. His program included songs in French, German, Italian and English.

This young artist, who hails from Buffalo, has won a large and enthusiastic following in Rome. He has appeared frequently in the Italian capital and has been acclaimed for the mellowness and beauty of his voice. A brilliant career is predicted for him, according to the reports that have been coming through to America.

## Western Publisher in New York

David Scheetz Craig, editor and publisher of Music and Musicians, a magazine devoted principally to the interests of music in the Pacific West, has been in New York for the past week and favored the MUSICAL COURIER with a call.

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## NEW YORK CONCERTS

## JANUARY 20

## New York Philharmonic: Leo Schulz, Soloist

The Sunday afternoon concert of the Philharmonic Orchestra, at Carnegie Hall, with Mr. Van Hoogstraten conducting, had as the special feature a cello concerto played by Leo Schulz, leading cello soloist of the orchestra. Mr. Schulz received an ovation, and it was timely, for this occasion marked the twenty-first year of his association with the Philharmonic Orchestra. The selection chosen was the concerto for cello and orchestra in D major by Wilhelm Bernhard Molique. Mr. Schulz played with considerable warmth of feeling and appreciation of the lengthy work. As always, he disclosed a finished technic, marked with great sympathy and appreciation of his instrument.

The remainder of the program included the Schubert symphony in B minor (Unfinished), Ivanoff's Caucasian Sketches, and closed with Strauss' The Blue Danube Waltz. The fourth sketch created such enthusiasm that Conductor Van Hoogstraten was forced to repeat. Taken in its entirety the orchestra, soloist, and conductor gave a most impressive matinee.

Mr. Van Hoogstraten will end his present season with the Philharmonic this week.

## JANUARY 21

## Lucia Dunham

Lucia Dunham, a young mezzo soprano, was heard in her first New York recital at Aeolian Hall on Monday evening, January 21. Assisted at the piano by Frank Bibb, Miss Dunham rendered a well arranged program in a generally commendable manner. Her voice is fresh and pleasing and she sings with feeling and good style. Miss Dunham is an intelligent artist, which made up somewhat for some of her technical defects, such as strained and uncertain top notes. Miss Dunham, however, made a favorable impression upon her audience and was cordially received.

Among her encores was Jerusalem, in manuscript, by Jencie Callaway John, which number was well received. Appended is the entire program: Ode from Ossian's poems—voice and harpsichord (Francis Hopkinson), Der Tod und das Mädchen (Schubert), Liebesbotschaft (Schubert), Das verlassene Magdlein (Wolf), Der Freund (Wolf), Jung-hexenlied (Strauss), Von Ewigem Liebe (Brahms); Modern French, Russian and Italian Songs—Prière pour qu'un enfant ne meure pas (Février), Scherzo (Respighi), Nebbie (Respighi), Kak mne bolno (Rachmaninoff), Yel i palma (Rimsky-Korsakoff), Na. Dnyepryé (Moussorsky); American Folk Songs—Nobody knows the trouble I see, Lord (Negro Spiritual, arr. by Henry E. Krehbiel), M'sieu Balajo (Louisiana Creole Song, arr. by Henry E. Krehbiel), The Lone Prairie (Cowboy Song), Riddle Song (Appa-

lachian Mountains), Por ti respira (Spanish-California), Bartolillo (Spanish-California); Modern American Songs—Entreat Me Not to Leave Thee (Wintter Watts), Don't ceäre (John Alden Carpenter), and Cargoes (Tom Dobson).

## JANUARY 22

## Lucilla de Vescovi

The charming Lucilla de Vescovi, lyric soprano, graced the platform at Town Hall on Tuesday evening, presenting in inimitable manner a program of songs in Italian, Spanish and French. Respighi was represented with four numbers—Bella porta di rubini, Ballata, In alto Mare, and Pioggia—the latter selection being particularly well received by the representative audience which acclaimed her. Three songs were sung for the first time, two by Pizzetti—Quel Rosignol and Levommi il mio pensiero—and one by D. Rossi—Una giovane. To the grace of these was added the delightful of Miss de Vescovi, as much at home in three Debussy compositions, Charpentier's Les trois sorcières, and Le Manoir de Rosemonde by Duparc.

These Italian and Spanish popular songs completed the interesting recital: Jota, and Seguidilla Murciana, two Spanish dances by de Falla; Granados' El majo Celoso, given an appreciative interpretation by the singer; a winsome number by Pieraccini, Beppino ruba cori, and a new song by the same composer, V'insegnerò, the program being concluded with another new composition, I Manin.

As Miss de Vescovi explained, she was singing over a cold, but this impediment failed to mar the beauty of her voice, or the appealing charm of manner with which she interpreted each number. Several encores were demanded and she was the recipient of many flowers.

Kurt Schindler was the accompanist, and, as always, provided a worthy background for the artist.

## Lewis Richards

Lewis Richards, harpsichordist, member of the Society of Ancient Instruments, Paris, gave a recital at Aeolian Hall on January 22, assisted by Georges Barrere, flute. The program was as follows: Sonata No. 6, Handel, for flute and harpsichord; prelude and fugue, gavotte and musette, Bach; air with variations, Handel, for harpsichord; pieces for flute by Quantz, Rameau and Leclair; a group of harpsichord pieces by Rameau, Ayrton and Desmarests, of which a program note stated that they exist only in manuscript and were loaned by Henri Casadesus; sonata No. 2 for flute and harpsichord by Bach.

All ancient music, all classical, all genuine—this is the sort of program that is proper for such recitals, and, it must be added, it was played in a way that is proper for such music. That is to say, there was no pomp and circumstance attached to it, no affectation, no fancy costumes, no attempt to play to the gallery. This recital was in no sense of the word a vaudeville stunt given with the object of disguising technical limitations and of gaining cheap notoriety. Mr. Barrere is already known as a great musician and a great artist, and Mr. Richards lacks none of the essentials of his art and might very well succeed as a pianist were his passion not for the harpsichord.

The harpsichord is, in other words, not a mere makeshift in this case—a fact that it is necessary to stress for the reason that so many artists take to it or to something similar simply because they find it impossible to meet competition along ordinary lines. Mr. Richards is not of that class at all, but a real artist and a real enthusiast of the harpsichord. His virtuosity is of the first order and he plays the harpsichord not as a piano but as a harpsichord, which is not at all the same thing.

And this instrument thus played will entertain all genuine music lovers. It is quaint and curious, of course, and one understands why it has been superseded by the more robust piano. But one understands, too, the marked difference between the music that was written for it and the music that was later written for the piano. And harpsichord music is as unsuited to the piano as is piano music to the harpsichord.

Let us hope that Mr. Richards will be widely heard, as he deserves to be. His work is of historical and educational significance, and is entertaining as well.

## Katherine Bacon

Katherine Bacon gave her second recital this season at Aeolian Hall on Tuesday evening, before a very large and enthusiastic audience, playing an interesting program in an interesting and musicianly manner. These were her numbers: Sonata in F minor, op. 5, Brahms; twenty-four preludes, op. 28, Chopin; a group of six Debussy numbers, and Etude en forme de valse by Saint-Saëns.

As at her previous recitals in New York, Miss Bacon's artistic playing won the admiration of her delighted hearers. She is an artist to be reckoned with. Her interpretations are strictly musicianly and appeal to music lovers. A large part of her audience consisted of students from the Institute of Musical Art and the David Mannes Music School.

In addition to the long program she was obliged to give four encores.

## Edith Mason

Edith Mason, soprano of the Chicago Civic Opera, remembered from her young days here as a member of the Metropolitan Opera Company, gave a song recital at Carnegie Hall, Tuesday afternoon. Her program began with a Scarlatti number, and there followed three charming songs by Rossini only recently unearthed and sung for the first time here. They are grouped under the general title of La Regata Veneziana. The music has the usual delicate charm of Rossini in his lighter moments, and they were admirably suited to the artist. Her second group was also Italian—Stornellatrice, Respighi; Ninna-Nanna, Castelnuovo-Tedesco; Girotondo dei Golosi, Castelnuovo-Tedesco, and Unodue-tre, Pieraccini, the last two being marked "first time for New York." Ninna-Nanna was particularly attractive.

Then she switched to German, singing two well known Strauss songs and two equally well known Brahms, and followed these with a French group—Comment disaient-ils, Liszt; Le Thé, Koechlin; Il pleure dans mon coeur, Debussy, and Fantoches, Debussy. To end with there were two Rachmaninoff songs, The Pied Piper and In My Garden at Night, sung in English; Outside the Temple—marked "first

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time"—by Otoy Mizuki, and Frank St. Leger's delightful new song, April.

Miss Mason has a lyric soprano voice of unusual beauty, particularly strong and pure in the upper register. It is under very complete command. Her technic is amazingly facile; swells or diminuendos of held notes, sudden contrast in dynamics, are handled with the utmost ease. She also has the art of coloring her voice to suit the style of the song developed to a high degree.

The Italian songs were all capitally done. In the German group she gave unexpected warmth and emotional expression to that most tragic of all songs, Immer Leiser wird mein Schlummer, by Brahms, and then by contrast did the next number, Vergebliches Ständchen, with a light and humorous touch that was excellent. Koechlin's Le Thé was

another example of how a light song should be sung, and the technically difficult Fantoches (Debussy) was handled with utmost ease. From the last group the beautiful In My Garden at Night (Rachmaninoff) was sung with sympathy, breadth and understanding, and the St. Leger song made a decided hit.

Miss Mason, though she obviously yearns for the opportunity to make broader effects which the operatic stage affords, proved herself an excellent singer of songs, and with further experience will, without question, improve little matters of detail. Kurt Schindler at the piano seemed to be far from his best form. There was a large audience, evidently thoroughly pleased with the offerings of the singer and not at all reluctant to manifest that pleasure. The aria from Butterfly, given in response to the prolonged applause

at the end, was one of the biggest hits of the entire afternoon.

#### Cleveland Orchestra

Once a year the Cleveland Orchestra comes to New York and gives the Easterners a chance to know what an excellent band there is out on the shores of Lake Erie. And it is a good orchestra, a fine one. The various choirs are good by themselves; there are excellent solo men throughout (including that rara avis, a really distinctive first clarinet); the general tone is sonorous and sure even in pianissimo and not blatant in the loudest passages. The great thing that impresses one who is used to New York orchestras is the fact that the men play not merely because they are paid for it, but as if every one really takes pride in making music to the best of his ability.

In Nikolai Sokoloff the orchestra has a leader possessed of that personal magnetism which is so often the deciding point between a fine conductor and the merely good one. Sokoloff has this magnetism to a degree. He is genuinely interested in and enthusiastic about the music which he leads, and he communicates this enthusiasm to his men.

The Cleveland Orchestra concert a year ago was a red letter event which ended in a blaze of glory for all concerned, and recall after recall for the conductor and his men, until Mr. Sokoloff was finally compelled to make a speech. If there was less enthusiasm this year it was not because either he or his men have retrograded. On the contrary, they have advanced. But because there is not enough exciting music to furnish each year as fine a program as was given in 1923, this year Mr. Sokoloff chose to begin with the Berlioz Carnival Roman Overture. He attacked it from the proper standpoint, that of brilliancy, and by a virtuoso execution succeeded in almost making it sound like important music. For the clou of his program he had selected the second D'Indy symphony, a work dating from 1903. D'Indy is an extreme technicist. He can do anything with a theme and he can do anything with an orchestra—and he has done everything with both in this composition, masterful from the standpoint of musicianship; but to most of us his weak point is in the invention of themes, which are as a rule dull, prosy, even angular and ugly. The most interesting part of this symphony is the final movement, which was played with tremendous verve and dash in the five-four section and a mighty marshaling of sonority for the chorale-like climax. At the end Mr. Sokoloff was called back three times, and the third time called upon his men to rise to acknowledge the applause with him.

Debussy's Iberia began the second part of the concert. This is a test of nicety of nuance to engage the attention of any orchestra in the world, and it was exquisitely played, particularly the extremely vague middle section, that mystic picture of the night. To end with, there was a massive performance of the Tannhäuser overture, Mr. Sokoloff frequently taking tempi a little slower than one is accustomed to, especially in the song theme of Tannhäuser himself.

It was a thoroughly enjoyable concert throughout. After listening to this orchestra, the native New Yorker must always regret that there is not more spirit of joy in music making among the players of local orchestras, from which one hears only too often performances that, no matter how finished, are merely perfunctory when compared to the spontaneous work of the Cleveland organization.

#### JANUARY 23

#### Marguerite D'Alvarez

A large and eager audience greeted the charming contralto, Marguerite D'Alvarez, at her second New York recital of the season, at Town Hall, Wednesday evening. The great dramatic gifts of this artist, her highly artistic conception of things, and voice of unusual timbre and richness, always insure the enjoyment of a program given by her. The program followed her usual style, pleasingly unconventional in arrangement, beginning with the recitative and air de Clytemnestre from Iphigénie en Aulide, followed by an Old Irish song and a group in English by Hughes, Mana-Zucca, Bantock, Whithorne and Balakireff; a group in French by Poldowski, Debussy, di Veroli and Massenet, and the concluding Spanish group, by Alvarez, Mendez, Tabuyo and Bizet. Her gorgeously colored tones convey a wealth of emotion that grips the listener in every song. Intensity of feeling and dramatic sense were especially marked in such songs as The Lover's Curse, by Hughes; The Cry of the Woman, one of Mana-Zucca's latest songs, which was received with special enthusiasm; Effete de Neige, by Poldowski, and Les Larmes, from Massenet's Werther. Poetic insight and imagination were revealed in her interpretations of Bantock's A Dream of Spring, and

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Philadelphia Evening Ledger, Jan. 17, 1924.

"That fact that so few people stayed away from the Academy of Music last night despite the execrable weather was a strong testimonial to the high reputation among Philadelphia music lovers of the Mendelssohn Club. . . . Under the leadership of N. Lindsay Norden the chorus showed evidences of careful drilling and delicate shading."

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Whithorne's A Babe in the Garden. Mme. D'Alvarez excelled, however, in the Spanish group, of which Los Ojos Tapatios, by Mendez, had to be repeated. Here were life, vivid color and coquetry and an infectious Spanish rhythm. The concluding number, the Habanera from Carmen, was followed appropriately by the Seguidilla as an encore. Other encores included Hagemann's Do Not Go, My Love, Bantock's I Was a Child in Yun Yang, and En Calessa. Mme. D'Alvarez again captured her audience by the charm and force of her magnetic personality as well as by her opulent tones and individual interpretations. It is also a rare pleasure to listen to such faultless diction as Mme. D'Alvarez', which does not bear the stamp of effort.

Lyell Barber provided accompaniments of skill and sympathy, which were graciously acknowledged by Mme. D'Alvarez. Applause throughout the evening was spontaneous, long and loud.

#### Ethel Grow

An innovation and an experiment that proved an instant success and is so sure to find imitators that it may be counted upon to relieve some of the monotony of our concert seasons, was the recital given at Aeolian Hall on January 23 by Ethel Grow, at which the ordinary piano accompaniments were abandoned in favor of a quartet of strings. The strings were played by the New York String Quartet, and in the one number where there was also piano this part was played by Charles Albert Baker.

Be it said that this was not merely a recital of ordinary songs arranged for strings. The program was made up entirely of songs conceived by their composers for this combination and quite unsuited to the usual piano accompaniment. All of them were new, or at least this reviewer had never heard any of them before in this form, and it is believed they were novelties to New York.

And music lovers may pride themselves upon the fact that the two of them that made the best impression were by American composers, both of whom showed not only invention of a high order, but also high skill and efficiency in handling the strings and blending the voice to them. These were—to mention them in the order they appeared on the program—Autumn Night, composed for and dedicated to Miss Grow by Rosalie Housman, and Music When Soft Voices Die by Henry Holden Huss, which was so well liked that it had to be repeated. The two are very different and represent the conservative and the ultra-modern styles, but they both have the same element of straightforward musical utterance that one likes to hope is distinctively American.

The balance of the program included works by Respighi, Goossens, Jongen, Chausson, Lekeu and Gretchaninoff, and proved to be replete with variety and interest, especially for the musician interested in the different treatment accorded the quartet by these composers, each approaching and solving the problem in his own way.

The question having been raised by some of the critics present as to whether the voice blends with the quartet or is better served by the piano, it may be said that in the opinion of this writer there can be no comparison, the quartet being so infinitely superior. Even in the one group—Jongen, Chausson and Lekeu—where piano was used with the quartet, the piano lent a foreign color to the whole with its sharp, short tone against the sustained harmonies of the human voice and the strings. It had the same effect exactly as the piano used in orchestra music, which is never satisfactory unless the piano is treated as a solo instrument. And the strings are superior as an accompaniment in the same way as the orchestra is superior as an accompaniment.

Miss Grow is the fortunate possessor of a contralto of low range and warm color, vibrant like the vibrato of the strings, and blending with them, or rather one should say blended with them by the conscious effort of the singer who made herself one of the ensemble. The string players are to be specially commended upon their musicianly renditions of the scores. There was no visible conductor, and Miss Grow stood with her back to the quartet most of the time, but the ensemble worked out, no doubt by mutual understanding of the intentions of the composers and the combined efforts of five skilled and routinized artists. The music was sung with great fervor and with meticulous attention to the texts, their articulation as well as their meaning.

There was a large audience present and the applause showed that the recital was thoroughly enjoyed, a fact worthy of special note because the question has been raised whether the public would understand songs of this calibre accompanied in this manner. The writer's own impression was that the public not only understood them, but also got an added pleasure from the arrangement.

#### State Symphony Orchestra: Nikisch, Soloist

On Wednesday evening, Mitja Nikisch played the Beethoven Emperor concerto with the State Symphony Orchestra, Josef Stransky conducting. Young Mr. Nikisch brought to this classic and venerable work a touch of youth and vigor and energy which may have violated some preconceived ideas, but certainly did no harm. In fact, he was perhaps a trifle too youthful for Mr. Stransky's rather staid reading of the orchestral part. "Mr. Stransky hinted little of the charioteer restraining his victorious steeds," said the Sun. "Continually was there the sense of urging spurs, even of the seductive carrot held before the animals' heads." Mr. Nikisch has a splendid technical equipment and the evident desire to pour new wine into old bottles. His was a performance that teemed with life and drew enthusiastic recalls.

For the rest, there was Brahms' Academic Festival Overture to begin with, and the Pathetic Overture to end with. Mr. Stransky has led these pieces many times here at the head of a better orchestra than the new State Symphony has yet had time to become.

#### JANUARY 24

#### Marie Roemaet Rosanoff

Marie Roemaet Rosanoff, who made her debut in a recital at Aeolian Hall, New York, on December 5, 1922, when her artistic and finished playing won great praise from the New York press, gave another cello recital in Aeolian Hall on Thursday evening last, on which occasion she not only upheld the excellent impression previously made, but also materially strengthened her position in the musical world.

Mme. Rosanoff has a tone of rare beauty and sweetness; her technic is so well developed that she plays the most difficult passages in thirds, sixths, octaves, harmonics, etc.,

with apparent ease. In addition, her interpretations are free from mannerisms, but absolutely musicianly. She seeks no inartistic effects and renders the works of each composer with reverence and understanding, making her performances at all times interesting and highly enjoyable.

She played a concerto by Boccherini, in which she had the assistance of a small orchestra conducted by Willem Willeke. Her other program numbers were seven variations on a Mozart theme, Beethoven; Suite in G (unaccompanied), Bach; Chant Sans Parole, Willeke; Papillon, Faure; Intermezzo, Granados; and Fileuse, Popper. To these she added three encores at the close of the concert. Raymond Bauman gave able assistance at the piano. The audience was unusually large and enthusiastic.

#### New York Philharmonic

The Thursday evening concert of the Philharmonic Orchestra in Carnegie Hall was given without the assistance of a solo artist. The program contained three compositions, beginning with Beethoven's overture to Coriolanus, which was rendered with true regard for its fiery introduction and contrasting melodic second theme. Reger's variations and fugue on a merry theme of Hiller was delightfully performed, with its interesting eleven sections,

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Metropolitan Opera House Bldg.  
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DUO ART RECORDS



of which, at this performance, the sixth and eighth were omitted. Willem Van Hoogstraten directed the latter number in such a manner as to draw round after round of applause from the enthusiastic audience, to which acclamations of approval he was forced to respond time and again, sharing honors with his orchestra.

The concluding number was that revelation of the spiritual and mental reaction of Tchaikowsky to certain intimate incidents in his life, the F minor symphony, No. 4. The four movements of the emotional composition were given with complete regard for the variety of moods contained therein, from its ominous introduction, to the optimism of its conclusion.

#### New York Symphony: John Barclay, Soloist

At the concert of the New York Symphony at Carnegie Hall on Thursday afternoon, Walter Damrosch played one fine overture—the third Leonore—and one poor overture (King Stephen); also one very beautiful symphony, the eighth, long regarded as the weakling of the family because it fails to be dull, stuffy or uninspired at any point. All this music was by the late L. van Beethoven. The soloist was John Barclay, baritone, who sang with violin, cello and piano accompaniment, a short group of the Scotch songs, so many of which Beethoven arranged for a London publisher, and also sang two original Beethoven songs, The Song of the Flea, and The Kiss (one of the champion poor songs of the world), with Mr. Damrosch accompanying him at the piano for the last two. Thanks to Mr. Barclay's fine voice, excellent singing, splendid interpretation and attractive manner of delivery, the songs sounded better than they really are.

Then for the post-concert (before which anyone who wished might leave) there came the climax of the evening, Wellington's Victory, or The Battle of Vittoria, also by the late L. van Beethoven. This was originally written for an automatic instrument, the Panharmonicon, which presumably resembled the redoubtable organ of the merry-go-round today and was invented and built by Maelzel, better known as the man who cursed the life of children studying piano by devising the metronome. Beethoven's piece never got on the Panharmonicon, but he did do it for orchestra. It is an example of the best work of the Barnum-Ringling school. The orchestra divides into two armies, French on one side (Malbrouck) and English on the other (Rule Britannia) and fights a bloody battle with much firing of cannon on two bass-drums, and with the assistance of other noise machines. Finally there is a symphony of victory in which God Save the King is varied extensively. Regarded as music, it is terrible. Regarded as something to hear, it is a lot of fun—once. The audience laughed heartily and applauded with equal heartiness.

#### JANUARY 25

##### New York Trio

The first concert of the fifth season by the New York Trio was given at Aeolian Hall on Friday evening, and served to introduce Louis Edlin, the new member of the organization.

Despite the fact that the former violinist, Scipioni Guidi, was unusually well thought of, Mr. Edlin proved a worthy successor, one whose beautiful tone, impeccable intonation, and above all, thorough musicianship, stood out with equal prominence as those of the other worthy members of this trio—Clarence Adler, piano, and Cornelius Van Vliet, cello.

The ensemble work of these three musicians revealed a remarkable finish. The program contained three trios. Brahms' C major, Op. 87, with which the program opened, received a dignified and majestic reading which will long and pleasantly be remembered by the large audience. Mozart's Trio, Op. 15, No. 3, was rendered with marked sincerity. In the interpretation of this work the three artists remained true to tradition and refrained from employing more virility than the composition calls for. Smetana's trio, Op. 15 (to commemorate the approaching centennial of the birth of the Czech composer, the birth date being March 2, 1824) was featured as the closing number, and was produced with intelligence, much to the delight of all present.

The general ensemble playing was fascinating. The same sense of rhythm, the same beautiful tonal balance, and the same perfection which always characterized the work of the New York Trio was again apparent at this concert. In short, the evening was one of unalloyed pleasure.

#### Biltmore Musicales

A delightful program was given at the Friday morning Biltmore Musicales of January 25, which was attended by a large and responsive audience. The artists were: Lucrezia Bori, Metropolitan Opera soprano, assisted by Giuseppe Bamboschek at the piano; Richard Crooks, tenor, and Elinor Whittemore, violinist. Harry Gilbert assisted Mr. Crooks at the piano, and William Weston accompanied Miss Whittemore.

Mr. Crooks opened the program with Lohengrin's narrative (Wagner), which he sang with great style and richness of tone, at once impressing his hearers. Later he sang a group of well-chosen numbers: The Last Hour (Kramer), Colleen Aron (Strickland), The Bellman (Forsyth), and Life and Death (Coleridge-Taylor). Mr. Crooks is indeed an artist and he is rapidly taking his place among the prominent young artists of the present day.

Miss Whittemore came next, delighting the audience with her artistic interpretations of Norse Legend (Frank Bridge), and Prelude and Allegro (Pugnani-Kreisler). She has a fine technique, a bowing agility and her readings are colorful and interesting. Three numbers from Cecil Burrell's Indian Sketches were charmingly played and seemed to be well liked.

The fascinating Bori aroused much applause at first sight, and as she was in good voice and spirits, her singing served to increase the audience's favor. For her first contribution she sang Se tu M'am (Pergolesi), Mandoline (Debussy), I Came With a Song (La Forge). Another group: Marinella (Serrano), Malaguena (Pagans), and Cruz de Mayo (Fouts), closed the program, but between these came the high light of the program, her exquisite rendition of Addio del Passato, from Verdi's Traviata. Miss Bori always gives pleasure to her audiences and those attending this concert went away feeling that it was one of the best of the present series.

#### JANUARY 26

##### Metropolitan Museum of Art Concert

On Saturday evening, the fourth and last concert of the January series donated by John D. Rockefeller, Jr., at the Metropolitan Museum of Art, and presented by David Mannes and his orchestra of selected musicians, was given before a throng of interested listeners, which, from appearances, eclipsed the record of 10,500 at the two previous concerts.

For this concert Mr. Mannes arranged a program largely consisting of "request" numbers, which comprised March from Aida, Verdi; first movement from Symphony, No. 2, in D major, Brahms; Air on the G string, Bach; Ballet music from Henry the Eighth, Saint-Saëns; overture, Leonore, No. 3, Beethoven; two Moszkowski numbers—Serenade and Perpetual Motion; Wagner's Sounds of the Forest, Wotan's Farewell and Fire Music, and The Death of Siegfried, as well as Tchaikowsky's 1812 overture.

Mr. Mannes, John D. Rockefeller, as well as the directors of the Museum, deserve congratulations for the opportunity offered to so many real music lovers. The second series will take place on the four Saturday evenings in March. The writer overheard regrets expressed by several regarding the necessity to wait an entire month before the resumption of these concerts. This leads one to expect large attendance again.

#### Ernest Hutcheson

On Saturday afternoon, January 26, Ernest Hutcheson attracted a large audience to Aeolian Hall for a program quite out of the beaten path. His program included the following: Scherzo a Capriccio, Four Songs Without Words, G major, No. 25, A minor, No. 17, F major, No. 22 and C major, No. 34, the F minor prelude and fugue, op. 35, No. 5; phantasiestücke, op. 12, Schumann; ballade in F, Lithuanian Song, arranged by Sgambati, scherzo in B flat minor, Chopin.

Mr. Hutcheson's art is too well established and too well-known to need detailed comment at this time. It is sufficient to say that he gave a superb rendition of his program, again revealing the admirable qualities of his playing, which includes a fine, polished technique, commendable rhythm, an even tone and a sense of color that at once makes itself felt. The audience applauded him warmly.

#### JANUARY 27

##### State Symphony: Percy Grainger, Soloist

At the Sunday afternoon subscription concert in the Metropolitan Opera House on January 27, given by the State Symphony Orchestra, Mr. Stransky offered as orchestral numbers Rimsky-Korsakoff's symphonic suite, Scheherazade, op. 35, as well as Wagner's Prelude and Love Death from Tristan and Isolde, and Ride of the Valkyries from Die Walküre.

As was to be expected, the center of attraction was Percy Grainger, who appeared as soloist in Grieg's A minor concert.

(Continued on page 32)



Photo by Moffett

# CRITICS PRAISE NEW COMPOSITION BY ETTORE PANIZZA

## Conductor Chicago Civic Opera

accumulated effect, or a fusing of diverse but related

The "Theme with Variations" was a disappointment in no other respect, however. It is not a modernistic work, for it bears no taint of restlessness under traditional musical laws. But it quietly employs the modernistic effects in certain spots which seem to turn a boomerang smile upon their self-conscious propagandists. The composer's dominant motive is logic. To his rather stern ideal he subordinates an exceedingly adroit style of writing in which, however, the beauties of rhythm and melody are by no means underestimated. A very able finale brought the varicompensation to a brilliant close.—Chicago Journal, January 26, 1924.

The Panizza composition, after an unmistakably Slavic beginning, soon evinces a melodic gift distinctly Latin, a quality which the ultra-modernists might mention in detraction, but which won for the work a highly enthusiastic reception. If he has not entirely succeeded in pouring new wine into old bottles, Mr. Panizza has demonstrated creative ability of high order, a skillful and ingenious mastery of the intricacies of modern orchestration, a piquant feeling for the inevitable harmonic combination and a most likable flair for tunelessness.—Chicago Herald-Examiner, January 26, 1924.

Ettore Panizza, in most of his manifestations a superb operatic conductor at the Auditorium, was the guest artist on this occasion, directing the first American performance of his own "Tema con Variazioni." It is an interesting work. Mr. Panizza has a good fund of melody, and he knows his orchestra.

Variations are frequently only an exercise of ingenuity on the part of the composer, but Mr. Panizza proved that he could be ingenious and musical, consequently entertaining, at the same time. At least two-thirds of the list went along in fine form. Then they sagged a bit, and when, in the finale, they developed into a fugue, I began to lose interest. For a fugue these days must be something special if it is to be anything at all.—Chicago Tribune, January 26, 1924.

The novelty of the program was delightful. "Tema con Variazioni," by Ettore Panizza of the Chicago Opera

Company, was conducted by the composer. The music had a forceful melodic basis in the theme and Mr. Panizza let his fancy roam in a number of graceful and vigorous variations. It had not the academic quality so apt to characterize this form of composition, but the variations seemed to grow naturally from the main theme and express something essential. The finale was impressive, with strength in the underlying, though, and wrought with a fine craftsmanship which had in it nothing of pedantry.

The playing was brilliant. Mr. Panizza is a conductor of rare powers, as he has proved on numberless occasions at the Auditorium, and the men took keen delight in displaying their quality for his benefit. The tone was always lovely, with the most delicate shadings in the lighter passages and a solid strength in the broader phrases that was glorious.

The public applauded him heartily.—Chicago Evening Post, January 26, 1924.

An event which also heightened the interest of this concert was the first performance in America of a "Tema con Variazioni" by Ettore Panizza, the well known Italian conductor, who has become familiar to our opera-goers through his direction of good opera with the Chicago Civic Opera Company. Panizza's composition is in a form which classifies as absolute music. It has the classic form of inventing a theme and writing learned variations upon it.

In the first place Mr. Panizza chose a plastic, melodious theme which, while it has the plaintive line of a Russian melody, is nevertheless very pliable and the variations—there are ten, of which but eight were played—show variety of invention, originality in treatment, vast musical knowledge and an adept use of instrumental color and combination.

A fugal section toward the end was very effective and a sustained melodious section in E flat major so pleased the audience that the piece was interrupted by the applause.

Mr. Panizza showed himself a gifted and adroit conductor of the symphony orchestra, and was recalled several times at the end of his piece.—Chicago Daily News, January 26, 1924.

Let us say without preamble that Mr. Panizza's talents for composition are an absolute reflection of those characteristics that distinguish his conducting. His music is quite obviously that of the serious, thoroughly informed modern composer who, while accepting latter-day orchestral devices, rejects the "ultra" tendencies of the twentieth century school, of the would-be trail blazers, and contents himself with the noble traditions of his peers.

Yet no secret of orchestration or composition is closed to him, and he has demonstrated his knowledge in every page of this melodious and cleverly constructed work. It has the easy flow of line only present in music that has not felt the yardstick nor the padding of the uninspired.

Only one defect can I find—Mr. Panizza errs by his very fruitfulness; the composition is a little too long, though two of the variations were omitted. Mr. Panizza's success resulted in three recalls by a public usually rather reserved in its reception of new music.—Chicago American, January 26, 1924.

When Panizza made his debut at the Auditorium as the conductor of "La Bohème," two winters ago, he at once made it clear he was a workman with a fine ear for the subtleties of orchestral writing. His later performance in "Parsifal" suggested the scope of his power, and his work this year has been notable for taste and skill.

Panizza has always seemed to be a conductor who could deal in a significant way with more complex and intricate orchestral thought than he has had to treat at the opera house. His own composition, cast in a traditionally formal mode, was a disappointment in that it offered him no very great opportunities for the display of



## WHERE THEY ARE TO BE

January 31 to February 14

**Althouse, Paul:**  
San Rafael, Cal., Feb. 1.

**Hock, Helen:**  
Zanesville, O., Jan. 31.

**Cafarelli, Carmela:**  
Grand Rapids, Mich., Feb. 9.

**Denishawn Dancers:**  
Emporia, Kan., Jan. 31.  
Lawrence, Kan., Feb. 1.  
Pittsburg, Kan., Feb. 2.  
Joplin, Mo., Feb. 3.  
Tulsa, Okla., Feb. 4.  
Muskogee, Okla., Feb. 5.  
St. Smith, Ia., Feb. 6.  
McAlister, Okla., Feb. 7.  
Okmulgee, Okla., Feb. 8.  
Oklahoma City, Okla., Feb. 9.  
Arkansas City, Kan., Feb. 11.  
Wellington, Kan., Feb. 12.  
Wichita, Kan., Feb. 13.  
Lincoln, Neb., Feb. 14.

**Dupre, Marcel:**  
Cleveland, O., Feb. 5.

**Elman, Mischa:**  
Pittsburgh, Pa., Jan. 31.  
Fort Wayne, Ind., Feb. 1.  
Indianapolis, Ind., Feb. 3.  
St. Joseph, Mo., Feb. 5.  
Topeka, Kan., Feb. 8.  
Little Rock, Ark., Feb. 11.  
El Dorado, Ark., Feb. 13.

**Enesco, Georges:**  
Brooklyn, N. Y., Feb. 9.

**Fanning, Cecil:**  
Greenville, O., Feb. 14.

**Federlein, Gottfried H.:**  
Windham, N. Y., Feb. 4-5.

**Flesch, Carl:**  
Philadelphia, Pa., Feb. 4.

**Flonzaley Quartet:**  
Lakeland, Fla., Jan. 31.  
St. Petersburg, Fla., Feb. 1.  
Miami, Fla., Feb. 4.  
Orlando, Fla., Feb. 6.  
Jacksonville, Fla., Feb. 8.  
Atlanta, Ga., Feb. 9.  
Washington, D. C., Feb. 11.  
Boston, Mass., Feb. 13.  
Portland, Me., Feb. 14.

**Freemantel, Frederic:**  
Philadelphia, Pa., Feb. 14.

**Gabrilowitsch, Ossip:**  
Chicago, Ill., Feb. 10.

**Garrison, Mabel:**  
Auburn, Ala., Feb. 1.  
Raleigh, N. C., Feb. 5.

**Gerhardt, Elena:**  
Philadelphia, Pa., Feb. 10.  
Pittsburgh, Pa., Feb. 13.

**Giannini, Dusolina:**  
Washington, D. C., Feb. 4.  
Charleston, S. C., Feb. 12.  
Pinehurst, N. C., Feb. 14.

**Greathouse, Dorothy:**  
Chicago, Ill., Feb. 5-12.

**Gutman, Elizabeth:**  
Detroit, Mich., Feb. 4.

**Hayden, Ethyl:**  
Concord, N. H., Feb. 7.

**Heifetz, Jascha:**  
Seattle, Wash., Jan. 31.  
Urbana, Ill., Feb. 12.

**Hofmann, Josef:**  
Liverpool, Eng., Feb. 2.

**Hutcheson, Ernest:**  
Joplin, Mo., Feb. 4.

**Jones, Ethel:**  
Mt. Pleasant, Mich., Feb. 1.

**Kindler, Hans:**  
 Fargo, N. D., Feb. 13.

**Korb, May:**  
Hanover, N. H., Feb. 12.

**Kraft, Arthur:**  
New Wilmington, Pa., Jan. 31.

**Lamb, Wilson:**  
East Orange, N. J., Jan. 31.

**Lawson, Franceska Kaspar:**  
Sweet Briar, Va., Feb. 8.  
Fairfax, Va., Feb. 9.  
Petersburg, Va., Feb. 11.  
Bridgewater, Va., Feb. 13.

**Leginska, Ethel:**  
Palo Alto, Cal., Feb. 4.

**Levitzi, Mischa:**  
Salt Lake City, Utah, Feb. 4.

**Maier, Guy:**  
Minneapolis, Minn., Jan. 31.  
St. Paul, Minn., Feb. 1.  
Huntington, W. Va., Feb. 6.  
Dayton, O., Feb. 8.  
Flint, Mich., Feb. 11.

**McQuhae, Allen:**  
Louisville, Ky., Feb. 3.  
St. Joseph, Mo., Feb. 11.

**Menen, Juan:**  
Little Rock, Ark., Feb. 4.  
Canvey, Ark., Feb. 5.  
Emporia, Kan., Feb. 7.  
Cedar Rapids, Ia., Feb. 12.

**Mero, Yolanda:**  
Chicago, Ill., Feb. 3.  
Fort Wayne, Ind., Feb. 5.

**Morini, Erika:**  
Havana, Cuba., Feb. 1.  
Savannah, Ga., Feb. 4.  
Pineville, La., Feb. 6.  
New Orleans, La., Feb. 7.  
Wichita Falls, Tex., Feb. 9.  
Birmingham, Ala., Feb. 11.

**New York Trio:**  
Meadville, Pa., Jan. 31.  
Pittsburgh, Pa., Feb. 1.

**Nikisch, Mitja:**  
Pittsburgh, Pa., Feb. 7.  
Boston, Mass., Feb. 10.  
Norfolk, Va., Feb. 12.

**Onegin, Sigrid:**  
New Brunswick, N. J., Feb. 1.  
Providence, R. I., Feb. 4.  
St. Joseph, Mo., Feb. 11.

**Paderewski:**  
Springfield, Ill., Jan. 31.  
St. Louis, Mo., Feb. 1.  
Chicago, Ill., Feb. 3.  
Evansville, Ind., Feb. 5.  
Nashville, Tenn., Feb. 6.  
Birmingham, Ala., Feb. 8.  
Memphis, Tenn., Feb. 11.  
Pine Bluff, Ark., Feb. 13.

**Pattison, Lee:**  
Minneapolis, Minn., Jan. 31.  
St. Paul, Minn., Feb. 1.  
Huntington, W. Va., Feb. 6.  
Dayton, O., Feb. 8.  
Flint, Mich., Feb. 11.

**Rachmaninoff, Sergei:**  
Wilmington, Del., Jan. 31.  
Cincinnati, O., Feb. 5.  
St. Louis, Mo., Feb. 6.  
Kansas City, Mo., Feb. 12.  
Lincoln, Neb., Feb. 13.

**Rubinstein, Erna:**  
Minneapolis, Minn., Jan. 31.  
Akron, O., Feb. 6.

**Salmond, Felix:**  
Washington, D. C., Feb. 4.

**Samaroff, Olga:**  
Waterloo, Ia., Feb. 8.  
Des Moines, Ia., Feb. 11.  
Fargo, N. D., Feb. 13.  
St. Paul, Minn., Feb. 14.

**San Carlo Opera Company:**  
San Francisco, Cal., Jan. 31-  
Feb. 2.  
Los Angeles, Cal., Feb. 4-14.

**Schofield, Edgar:**  
Brookton, Mass., Feb. 6.  
Concord, N. H., Feb. 7.

**Shattuck, Arthur:**  
Minneapolis, Minn., Jan. 31-  
Feb. 1.

**Sousa's Band:**  
Okmulgee, Okla., Jan. 31.

**Sparkes, Lenora:**  
Montreal, Can., Feb. 4.

**Stopak, Josef:**  
Philadelphia, Pa., Feb. 3.

**Telmany, Emil:**  
Bowling Green, Ky., Feb. 1.  
Chicago, Ill., Feb. 3.  
Terre-Haute, Ind., Feb. 4.  
Springfield, Ill., Feb. 5.  
Fort Smith, Ark., Feb. 7.  
Oklahoma City, Okla., Feb. 8.

**Thibaud, Jacques:**  
Spartanburg, S. C., Feb. 4.

**Thomas, Edna:**  
Galveston, Tex., Feb. 1.  
Chattanooga, Tenn., Feb. 4.  
Memphis, Tenn., Feb. 5.  
Natchez, Miss., Feb. 6.



## LUCILLA DE VESCOVI

New York - The Town Hall - January 22nd

FROM THE PEN OF A PROMINENT LITERARY PERSONAGE

Dear Miss Bamman: I thought your de Vescovi flawless, a pearl beyond price. I arrived just before she began the Debussy songs. I saw in her the Renaissance, Dante, Beatrice, Leonardo. Great refinement, comprehension, charm. With a voice so clear, so perfect! Debussy would have chosen her to sing his songs I know. Yours,

Kathryn White Ryan

**NEW YORK TIMES:** Mme. Lucilla de Vescovi, lyric soprano, gave a recital full of interest and charm at the Town Hall last evening. The program included songs by Respighi, Pizzetti, Debussy and de Falla, and the singer succeeded in depicting their essential moods. The Italian group seemed to find its inspiration in its exhaustless heritage of melody, in which the dissonances irresistibly resolved themselves into impressions of loveliness. By comparison even Debussy sounded more sophisticated, less spontaneous, more polished.

The Spanish contingent triumphed in its characteristic rhythms done this time with supple grace. It is no small compliment to Mme. de Vescovi to say that she conveyed all this to her audience. Many of the songs were new, heard for the first time in New York.

**NEW YORK HERALD:** She sang with taste and artistry. She is sensitive to melodic details and delicacy of style. With her charming stage presence and her interesting programs she should be heard again.

**NEW YORK AMERICAN:** Medieval, delightfully so, in her Florentine velvet costume and her Botticelli features framed with closely coiffured hair, Lucilla de Vescovi made her Town Hall song recital as attractive as herself last night when she delivered a program of modern Italian pieces by Respighi, Pizzetti, Rossi, Liuzzi, Bossi, French numbers by Debussy, Charpentier and Duparc and Spanish popular chansons by de Falla and Granados.

Madam de Vescovi has a rare sense of style and marked interpretative gifts. Her voice is used not to display but to delineate. She has a subtle appreciation of vocal color. She creates atmosphere. She evokes images. She gives Old World charm to modern compositions, if such a paradoxical performance be possible. She is a thoroughly satisfying artist, of especial interest to cultivated listeners.

**NEW YORK WORLD:** Lucilla de Vescovi gave an uncommonly interesting and provocative program. The Italian soprano, clad in pre-Raphaelite robes, sang snatches from a later group of rebellious aesthetes the fin-de-siècle of another generation—Malpiero, Rossi, Respighi. She understands their curiously tense cadences and difficult rhythms and communicated a new emotional atmosphere to the sedate interior of Town Hall. Her voice has improved immeasurably in control and range.

Exclusive Direction of

Catharine A. Bamman, Fifty-Three West Thirty-Ninth Street, New York

## Philadelphia to Hear Freemantel

Frederic Freemantel will give his recital of Beethoven songs in Philadelphia in the Academy of Music Foyer on the evening of Thursday, February 7. This will be his first appearance in Philadelphia for a good many years and his second appearance in recital since he returned to the musical profession after a long continued illness contracted while tenor soloist on tour with orchestra. His reentry into New York has caused much discussion, as his chosen vehicle is a recital of Beethoven songs, which is a radical departure from the usual song recital and has won for him many engagements throughout the country.

"We want something new," is the demand of the concert managers, and the L. D. Bogue Concert Management believes that Freemantel is filling that long demand by giving these songs by Beethoven in his inimitable manner.

## Dr. Thaddeus Rich Honored

As Leopold Stokowski was on his mid-winter vacation, Thaddeus Rich conducted the Philadelphia Orchestra concert on January 11. As is well known Dr. Rich is concert master of the orchestra, and he also has won recognition for his indisputed ability with the baton. That Philadelphians appreciate his efforts is evidenced by the fact that the reception given him at this concert bordered on an ovation, and his fellow-musicians also entered wholeheartedly into the demonstration. A silver vase with yellow roses was presented to him, Frances Wister, as president of the Women's Committee, making the presentation and calling attention to the fact that the roses were equal in number to the eighteen years of Dr. Rich's services with the orchestra.

## Helen Bock Growing in Popularity

As a result of the success scored last year, Helen Bock has been engaged in Chatham, Va., for another piano recital. This young pianist is growing steadily in popularity.



## NEW YORK CONCERTS

(Continued from page 30)

cert. This work, as played by Mr. Grainger, is one of extraordinary beauty. His interpretation of it embraces an originality which makes the composition doubly interesting. His crisp touch, decisive phrasing and deep insight into the beauties of the work, again were outstanding and appealed to his auditors to such an extent that recalls were numerous. That Mr. Grainger cast a magic spell over his hearers was apparent.

The orchestra under Mr. Stransky gave Mr. Grainger excellent support in the accompaniment of this delightful composition.

## Boris Borisoff

Boris Borisoff, called "Russia's greatest singing comedian," and "The Laugh King," certainly lived up to the advance reports that were circulated about him at his New York debut at the Comedy Theater on Sunday evening, January 27. Mr. Borisoff enjoyed a huge success at the hands of the large and wildly enthusiastic audience. He is indeed an artist in his special field, and held the audience quite firmly in his hand. Whether it was the serious or the screamingly funny that he portrayed, his listeners easily caught his mood—even those who did not understand his native language, Russian. A book of songs in English was provided for those who did not understand, so they could get an idea of the text of each song beforehand. Mr. Borisoff's repertory included songs by Beranger, created by him, and some of his own. The latter he accompanied himself on the mandolin. One of the best liked features was a sketch by Tshekhoff called A Lack of Memory, in which he was assisted by Mr. Kinsky.

Mr. Borisoff ought to have a good success in America. Somewhat on the Chaliapin order, he is nevertheless different. He is Borisoff. He is also the possessor of a natural voice of good proportions, which he uses with remarkable skill.

Vera Amazar, soprano, a young, attractive woman of much charm, was heard in French, Spanish and Russian songs and the audience seemed to like her.

## New York Philharmonic: Elly Ney, Soloist

Last Sunday afternoon marked the closing concert for Willem Van Hoogstraten as conductor of the Philharmonic Orchestra for the present season. He was accorded a splendid reception and undoubtedly has made innumerable friends during this, his first season.

The soloist on this occasion was Mr. Van Hoogstraten's wife, Elly Ney, who played Beethoven's concerto for the piano, better known as the Emperor. This was Mme. Ney's first appearance with the Philharmonic this year. Her reading of the music was very effective and she, too, was the recipient of much sincere applause.

The orchestra played the D major of Brahms, and opened the program with Brahms' Tragic Overture. The audience was in a particularly happy frame of mind, and so insistent was the applause that Mr. Van Hoogstraten was forced to

make a short speech at the conclusion. Two large wreaths were presented to him.

Mr. Mengelberg has arrived in America and was present at the concert. He will take charge of the Philharmonic this week, conducting the concerts for the remainder of the season. This will make his third year with the organization.

## Mrs. William Copper Dickey

A dramatic recital was given by Mrs. William Copper Dickey at the Punch & Judy Theater on the evening of January 27. Previous to her marriage several years ago, Mrs. Dickey appeared on the stage. Following this recital, in honor of her return to professional work, Judge and Mrs. George L. Genuyn gave a supper at their residence, to which many distinguished guests had been invited.

One of Mrs. Dickey's greatest assets is poise. She also has a good carrying voice and it is well placed. The program presented, however, did not give her an opportunity fully to show what she is capable of doing dramatically. The first group was made up principally of very short numbers, the best one by far being William Henry Drummond's Little Bateese. Of the second group, which included some poetry of ancient China, Amy Lowell's Patterns and the Highwayman were most appreciated. In the latter number she had more of an opportunity to display dramatic ability. In the concluding group, Mary Mapes Dodge's The Minuet was exceedingly gracefully done. Oh, No, John, was given as an encore, and was perhaps the best rendered number on the program.

## Earle Laros

Earle Laros, a young American pianist, known also as a composer and as conductor of the Easton (Pa.) Symphony Orchestra, was heard in a recital at Aeolian Hall Sunday evening, January 27. He strengthened the favorable impression he made in his recital here last spring. He is a conscientious artist with much to offer, and gives his message in a straightforward, unaffected manner. His program contained unhackneyed material and began with Mozart's sonata in F major, which Mr. Laros performed with grace and clarity, even though at high speed. He gave an intelligent reading of the Bach-d'Albert Passacaglia, and its power contrasted admirably with the delicacy and intimacy of the Schumann group that followed. The Traumeswirren, Nachtstücke in C major, Widmung (transcribed by Liszt) and the E major Novelette were charmingly rendered. The beautiful Celtic sonata of MacDowell's held an important place on the program; the first and last movements were rendered with vigor and broad sweep, and the lovely second movement was sympathetically played, with an understanding of the MacDowell idiom. Mr. Laros has a grateful touch and his tones in cantilena passages are very pleasing. He has a facile technic and remarkable suppleness of wrist; his technical equipment, however, is never for display but for musical expression. The concluding group contained Ravel's Pavane, Scriabin's D flat major etude, Rachmaninoff's G major prelude and the brilliant Liszt-Busoni polonaise in E major. The Scriabin etude was particularly well executed.

Mr. Laros had to add a number of encores to satisfy an enthusiastic audience, which appreciated his sound musicianship and artistry.

The Herald critic commented: "His technic is good and enables him to concentrate upon more valuable characteristics. He played Schumann with expression and much charm. He gave an intelligent, well wrought performance of Bach. In other respects he showed a sensitive regard and intelligent appreciation for the musical contents of his program."

## Friends of Music

On Sunday afternoon, January 27, at Town Hall, the Society of the Friends of Music gave the fourth performance within two years of Gustav Mahler's Das Lied von der Erde—at least two performances (and perhaps three) more than it deserves. As in all the previous performances, the bright, particular star was Mme. Charles Cahier, who has made the alto part of the work peculiarly her own, creating it at the original performance and having sung it nearly seventy times since. Kurt Taucher, German tenor of the Metropolitan Opera, was not equal to the demands of the tenor part. Artur Bodanzky conducted and there was an orchestra from the Metropolitan Opera.

## Chicago Opera Opens Boston Season

Boston, January 29 (by telegram).—L'Africana opened the two weeks' season of the Chicago Civic Opera at the Boston Opera House tonight. An audience that practically filled the house gave the Chicago organization a hearty welcome. Rosa Raisa, as Selika, made a fine impression through the natural beauty of her voice and her histrionic skill, winning notable success. Charles Marshall offered a thoroughly satisfactory performance as Vasco de Gama, being especially applauded for his singing of the famous O Paradiso. Formich lent his sonorous voice to the part of Nelesco. Kipnis, the young German bass, created a marked impression with his beautiful singing and intelligent acting. Westen, as Inez, sang her first act aria with distinction. Cotreuil and Beck were quite competent in their parts, as were all those to whom smaller roles were entrusted. Panizza conducted admirably, putting new life into Meyerbeer's old bones. The ballet was diverting. The stage management, lighting, etc., were, on the whole, effective.

J. C.

## Berumen and Bachman Give Fine Concert

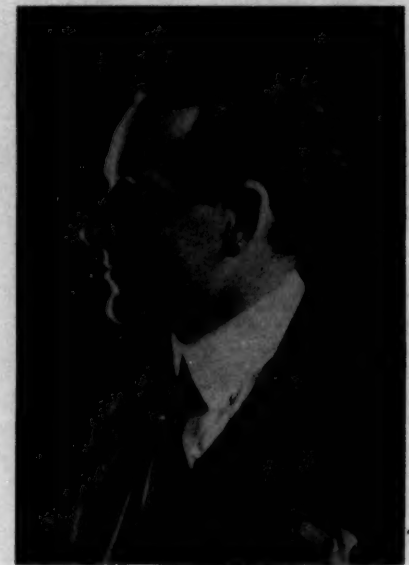
Edna Bachman, soprano, and Ernesto Berumen, pianist, appeared in joint recital at Rockville Center, L. I., on January 22, assisted by the Duo-Art Piano. Miss Bachman displayed a voice of lovely quality in two arias by Verdi and Puccini and also in songs by Licurance, Woodman and La Forge. Mr. Berumen was enthusiastically received, having appeared there three years ago. The young artist gave three groups of classical and modern compositions. Of special interest was his rendition of the Cathedrale Engloutie by Debussy, and the G flat major Viennese Waltz by Friedman. Edith McIntosh played excellent accompaniments for Miss Bachman.

## May Korb to Sing in Brooklyn

May Korb will give a song recital at the Institute of Arts and Sciences in Brooklyn, N. Y., on February 20.

## Schofield Sings with Excellent Effect

Edgar Schofield was the soloist at the first concert of the Hartford Philharmonic Series and sang both with orchestra and piano. He was given an enthusiastic reception from public and press. The Daily Courant wrote: "Mr. Schofield's voice is of good volume and was particularly well used in the songs with piano, some very lovely tone being in evidence in Millotti's Povero Marinar and in Harold Bauer's setting of Louis Untermeyer's Only of Thee and Me. Added numbers were heartily demanded, Mr. Schofield going into his well known field of negro music for two of them. Standing in the Need of Prayer was particularly



EDGAR SCHOFIELD

successful tonally and dramatically. He sang Duna with excellent effect." The Times commented on Mr. Schofield's "well rounded and excellently placed baritone. He sang with intelligence and feeling, and his pleasing manner and perfect diction added much to the enjoyment of listening to him."

For the final concert of the Willimantic Community Entertainment Course, Mr. Schofield appeared in recital with Mildred Dilling. For one of his several encores the baritone was obliged to give the negro spiritual, now so closely associated with his name, Gospel Train, by Burleigh. The combination of these two artists is meeting everywhere with much success. Their next joint appearance will be in Brockton, Mass., February 6, under the auspices of the Brockton Grade Teachers' Club.

## Marionette Concert Company Returns from Triumphant Tour

The Marionette Concert Company has returned from a Southern tour which was nothing short of triumphant, judging by what the critics had to say and the fact that at each concert there were packed houses. Caryl Bense, the originator of the company, was in especially fine voice, with the result that she has been engaged for many straight recitals for herself as well as for her Marionette family.

During the week of January 6 the Marionette Concert Company gave four concerts, two in Richmond, one in Greensboro and one at Hampton Institute. The Richmond dates were both at the Woman's Club, successive days, and the Greensboro concert was under the auspices of the Euterpe Club, at the Grand Theater.

In commenting on the Richmond concert, the critic of the Richmond News Dealer stated:

While Italy has been busily sending marionette companies to this country, New York has been developing a charming novelty in Caryl Bense's Marionette Concert Company—one which has no competition, in that its performance is musical and its programs are presented by artists who have an established reputation in concert and oratorio. Miss Bense has a soprano voice of wide range and lovely quality, and her singing of her numbers was satisfying through the thorough musicianship displayed in their interpretation and the beautiful enunciation which projected the words and feeling of the song even though the singer was unseen. Beautifully sung, also, was the Madame Butterfly aria by Miss Bense. Josef Marionette, in the person of Mary Allen, sang three folk songs and a group of Mother Goose Rhymes. Miss Allen has a rich, colorful contralto, which she uses with discretion and fine musical taste.

Quite aside from the novelty and the unusual entertainment feature of such a program, it has a sound artistic and musical basis, which appeals to the thoughtful musician.

The foregoing is representative of the very excellent press notices which the Marionette Concert Company gets wherever it appears.

Miss Bense's one real hobby outside of music is real estate. She is always interested in building something, whether it is houses, marionettes, her own career or other people's careers. While music is her life, she is just as much interested in a blueprint or an architect's drawing as in a sheet of music.

That Miss Bense's interest in blueprints has resulted in practical results is evidenced from the fact that she is building a house in Nutley which was sold from the plans. She is now planning a Pomander Walk (that is to be its name) where she will build about twelve charming studio houses which she is sure will be interesting to musicians who are weary of New York and its high rents and who will find Nutley as accessible, and perhaps more so, than some of the remote parts of uptown where high rents have driven them.

K. D.

## Marie Miller, Harpist, Fills Engagements

On February 6, Marie Miller will fill a return engagement at the State Normal School at Indiana, Pa., as soloist of the Lyric Club concert to be given on that date. On February 8 she will play in Washington, D. C. Miss Miller has been engaged to play special harp music at the Broadway Tabernacle Church, New York, for sixteen Sundays, beginning January 20.

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## A Song of Gladness

High in C, Low in A..... 60

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Love of Yesteryear, High, Med., Low... 60

The Vagabond, High, Med., Low..... 60

The Quiet Road, High, Low..... 60

The Lane to Ballybree, High, Low..... 60

Were I a King, High, Med., Low..... 60

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## THE SPIRITUAL IS NEVER HUMOROUS, SAYS ROLAND HAYES

(Continued from page 25)

was never sung out of place in his worship; that is to say, there was a definite and well-ordered form in the Negro slave worship. The songs of joy, reverence, sorrow, sympathy, hope were sung in different parts of the service according to its requirements. Even today in some of the less sophisticated communities there bursts forth spontaneously from the sun-charged religious atmosphere of the crowd such songs in such a worship. In reproduction they should always be studied carefully with respect to the foregoing; their emotional tone-color varying with reference to these situations is the key to their true character.

"I am not here discussing the Creole type of song as sung by the group of Negroes who belonged to the once French-owned colony of the U. S. A., because I feel that perhaps I'd best leave that to some one else at this time, but I am glad of an opportunity to tell you my views on the subject of the 'Spirituals' which originated among the group of Negroes to which I belong and which songs are so deplorably misunderstood and mishandled by most of those who claim to have made a study of them and who attempt to interpret them."

### BACH AND THE SPIRITUALS.

Further light on the proper interpretation of the spirituals is provided by Mr. Hayes' experience with the singing of Bach. This year Mr. Hayes is singing Bach for the first time in public. He had often wanted to include the composer in his programs but had had very little opportunity to acquaint himself with traditional interpretations. During his stay in Vienna last season he consulted Dr. Theo Leirhammer, the noted authority on German lieder. The latter asked Mr. Hayes to sing an air from Bach and then asked with whom the tenor had studied Bach tradition, adding that Mr. Hayes sang it perfectly. Dr. Leirhammer then asked the tenor to sing something else, and he responded with a spiritual and thereupon Dr. Leirhammer advanced the explanation that the Negro spiritual and Bach require the same treatment, for Bach calls for the same religious feeling that should be brought to the spiritual, and the same vocal line. "The rhythm of the spiritual," continued Mr. Hayes, "and the rhythm of Bach are similar: never broken until the end, even in sostenuto passages the motion is ever constant. We do that naturally in the spiritual. Bach is not a pedant, not dry, not sophisticated. He breathes into music a religious feeling that is not sanctimonious and dull, but alive with perpetual rhythm reflecting reverence for the Divine Power and also joy for the opportunity to serve this power. These are exactly the conditions which gave light to the spiritual, for Negro folk music is permeated with this spirit. The slave's earthly existence was hopeless, so he gave himself over completely to Jesus, who was pictured to him as a deliverer. A joyous hereafter was the only thing that enabled him to endure suffering. Even in the saddest of Negro music there is always a little window through which some of God's light or hope can enter."

### STUDIED PEOPLES CAREFULLY.

Asked to suggest reasons besides the appeal of his art for the uniform success which he had in countries of different traditions and different customs, Mr. Hayes answered that he always made it a point to study carefully the people of

all countries where he was to sing their songs before he was to appear in concert, and that he tried to react to the songs of each country as the native of the country would have the song originated. "I always try to understand people instead of misunderstand them, with the result that I feel a ready sympathy with the songs and the art of all countries." The success of this method of approach is made manifest by the extraordinary response to the art of this singer of such centers as London and cities of the English provinces, Paris, Lyons, Vienna, Prague and Budapest.

### PREFERS VIENNESE AS LISTENERS.

"In which city do you most enjoy singing?" asked the MUSICAL COURIER representative. One had expected that London or Paris would be the answer because of the numerous successes which he had had in both cities. But musicians familiar with the city of his preference will not be surprised. "I was fascinated most by Vienna as a place to sing in," came the answer without hesitation. "Art appears to be generally understood by the Viennese of all classes. It is not a fad but an essential part of their daily existence. I found them curious, but not prejudiced. Therefore they came with open ears and minds, understood my art and its mission, and the critics reflected this comprehension in their reviews. If one goes to Vienna to give concerts as a business venture, the project has a material aspect and the reaction of Viennese music lovers is apt to be cold and disinterested. But if they feel that material considerations are secondary in the artist's mind the response is immediate and enthusiastic. It was in Vienna that a critic wrote 'This is no longer the variety type of entertainment, but something closely allied to art appreciation—old art culture taken hold of by a new temperament.'"

### A VIENNESE TRIBUTE.

In view of the singer's preference for Vienna it is interesting to quote a remarkable tribute in the Wiener Allgemeine Zeitung, as follows:

"One was prepared for an abnormal sensation, and one received the sensation of a select, artistic evening. Roland Hayes is a Negro—which was cause enough for the decadent Europeans to expect him at the most to be only capable of singing nigger songs. Instead of which he sang with a beautiful voice, with perfect technic (what a piano, what head-tones!) and with a pronunciation which ninety-nine out of one hundred white people might take as their example. He sang English, French and Italian songs, and Brahms, Wolf and Schubert—yes, even Schubert! There is something very touching in the thought, here so well illustrated, that there is a something which unites people of all races; and that a Negro can sing Schubert so beautifully, as though there were no white people who had tortured his race for hundreds of years and still did so, so that the one or two that come over here only interest a certain feminine type, of which there were some to be found in this concert, too.

"We should not forget, that of the three wise men, who were guided by the star in their quest—one was a Negro, and the Negro even today will represent his Saviour as a coal black nigger-baby, but he is able (in the cool peculiar beauty of the Negro spirituals which Hayes gave at the end) to tell of Him so vividly and touchingly that one might forget much which—had the three wise men lived long enough to experience—might bitterly have disappointed them. Thus to the musical impression of the evening which had an enthusiastic, almost too loud success, is added the human success as well. No one who is geographically related to him could sing Schubert with more serious and unselfish surrender. Do

not imagine that it is sufficient to be white; try first to sing as well as this black man did."

A commentary on the art of the singer would be incomplete without the significant opinion expressed by Philip Hale, the distinguished critic, when the Negro tenor sang recently in Boston:

As was the case in New York last Saturday when Mr. Hayes gave a recital, the hall last night was crowded. All the seats were occupied; there was just room on the stage for singer and pianist; many stood, and many were turned away.

Dame Nature gave Mr. Hayes a beautiful voice. She also gave him singing brains. Not content with nature's gifts, he has studied intelligently. He has learned also by observation, by pondering his art, and by experience. Year by year he has gained in vocal control and in power of interpretation, until now in Great Britain, France, Austria, Hungary, and Czecho-Slovakia he is hailed as one of the few leading concert singers of the world, and his return next year to fulfil many engagements is eagerly awaited.

Last night he showed beyond doubt and peradventure that he is not a specialist, but a singer well versed in all periods and schools of vocal compositions. The old Italian, the old English, the German classic, the modern French—no one of them is alien to him. His art, his taste, and his soul respond to each demand. It matters not whether he is called on to shine in florid song requiring even execution and perfect breath control; to express pathetic sentiment, as in the noble and solemn air from Purcell's *Dido and Aeneas*, and Schumann's *Ich hab in Traum geweinet*; or to be lightly gay as in Schubert's *Forelle* and Quilter's song. If he sang *Clair de lune* in a manner to enhance the beauty of Verlaine's verse and Gabriel Fauré's music, he comprehended the religious feeling of Franck's *Procession* and the sadness and dramatic force of Dvorak's *By the Waters of Babylon*.

Then there was the group of Negro spirituals which Mr. Hayes sang inimitably, with fervor, exaltation, depth of feeling; without the slightest exaggeration; without any obvious appeal; without thought of audience, but as a revelation of his own soul. Few actors, if any, could gain the dramatic effect he produced with the utmost simplicity by his delivery of *The Crucifixion* ("He never said a nigger's word"), an interpretation that to applaud seemed almost sacrilegious.

Seldom is singing of so fine a quality heard in our concert halls.

J. C.

## Schipa to Sing at Both Evanston and Ann Arbor Festivals

Tito Schipa has been engaged to sing at the Ann Arbor Festival this year and re-engaged for the Evanston Festival, his appearance at the former being scheduled for Friday evening, May 23, and the latter, Wednesday, May 28.

Mr. Schipa sang at the Evanston Festival last year, his success being so pronounced that he was immediately re-engaged for this year. A telegram was received by Evans & Salter from Mr. Kinsey, who manages the festival, following Schipa's appearance there last year, advising of the great success he had scored, with a request that a date be held for the festival this year.

His engagement in Ann Arbor will represent his first appearance there, and his concert is set for Friday evening, the big Artists' Night, the climax of the season.

## The Cry of the Woman Popular with Nana Genovese

The new song of Mana-Zucca, called *The Cry of the Woman*, still continues to find favor with the leading artists. It has been added to the programs of Nana Genovese, who writes that it will appear on all her future programs.

## A Reception for Montemezzi

A reception in honor of Maestro Montemezzi was given by Dr. and Mme. Mario Marafioti at their home on the evening of January 26. A large gathering of distinguished musicians was present to greet the composer of *L'Amore dei Tre Re*.

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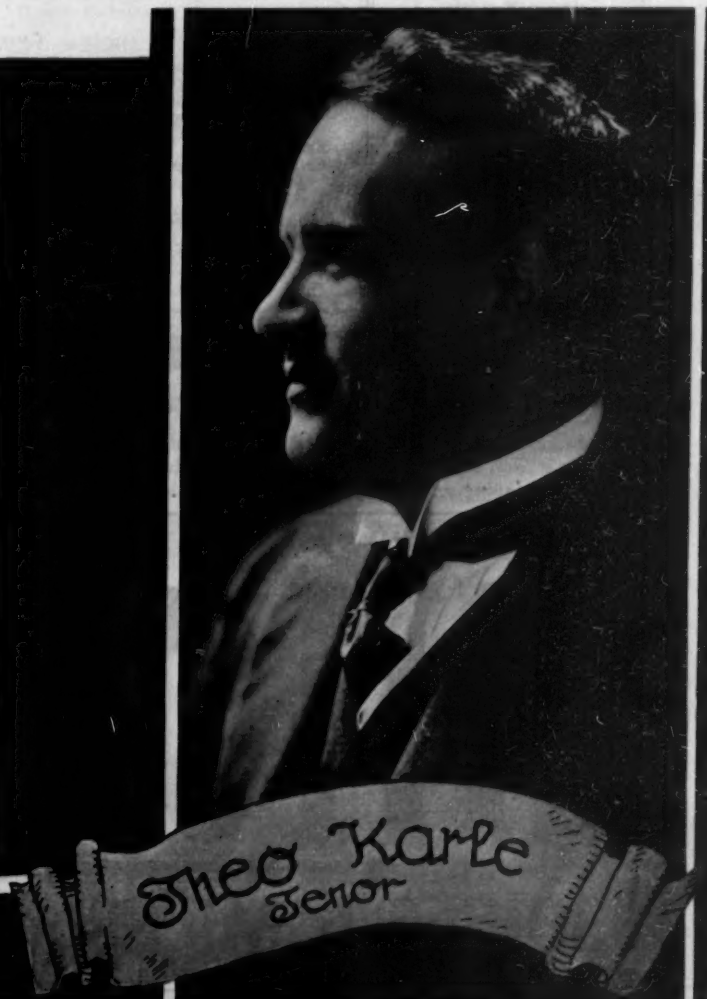
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Chicago, January 26.—Helen Stanley's recital, given Sunday afternoon, January 20, at the Studebaker Theater, drew a good sized audience considering the severely cold weather encountered that day away from a warm home fireside. The program included selections by Gluck, Rubinstein, Schubert, Wolf, Brahms, Saint-Saëns, Debussy, Widor, Gabrilowitsch, etc. Each of those heard by the writer was rendered with artistic finish and in good tone. It is unnecessary to say more except that her interpretation of the various numbers by the distinguished composers named was an outstanding feature of her work.

### MORIZ ROSENTHAL RECITAL

Orchestra Hall was comfortably filled Sunday afternoon by an audience largely composed of musician admirers of the distinguished piano virtuoso, Moriz Rosenthal, whose performances have been reviewed so many times that there is nothing further that can be said in his exaltation. He is a personality whose superb artistry will make his name a big figure in musical history.

### E. ROBERT SCHMITZ

E. Robert Schmitz gave another of his most interesting piano recitals at the Playhouse on the same afternoon before a large gathering of his followers, of whom there are many in the Windy City. His well arranged program served to disclose that Mr. Schmitz has broadened in his art since last heard here, which fact added much to the enjoyment of his playing. Such numbers as the Cesar Franck Prelude, Chorale and Fugue, and the Bach-Liszt A minor Prelude, all that could be heard, were delivered with fine understanding and artistically, and won for the gifted pianist many rounds of plaudits. His success was as distinct as well deserved.

### MRS. HERMAN DEVRIES AND HER PUPILS WIN SUCCESS.

Success such as but few score in appearances before clubs was accorded Mrs. Herman Devries and three of her gifted pupils last Tuesday when they gave a program for the Woodlawn Women's Club. Helen Freund, the young coloratura soprano who has already many laurels on her list, rendered a group of songs with such telling effect that many of the listeners even went back of the scenes to urge her to sing more, and she was compelled to add numerous encores to satisfy the delighted auditors. In groups of character songs and a scene from Hänsel and Gretel. Helen Derzbach and Edith Orenstein were equally as successful and

won much praise for their splendid work. Mrs. Devries was highly complimented both for her pupils' work and her own artistic support at the piano, and before she could leave the audience requested a little speech from her. This program as given by Mrs. Devries and her artist students is in great demand among clubs here, and their success at each appearance is huge and justified. They will appear at the Austin Woman's Club in the near future.

### OLGA WARREN IN RECITAL

A most interesting song recital was that given by Olga Warren, soprano, at Lyon & Healy Hall on Tuesday evening, January 22. Possessed of a well schooled soprano voice, warm and colorful and used with discretion and skill, Mrs. Warren made a fine impression throughout her program. She sang selections by Handel, Haydn, Werner, Hahn, Moreau, Fauré, Liszt, Fleck, Brahms, Waller, Frederic Warren, De Golia and Hageman in a highly pleasing manner, and her listeners were not lax in enthusiasm.

### MORIZ ROSENTHAL TO TEACH AT THE GUNN SCHOOL

Moriz Rosenthal, the distinguished Viennese pianist, was the guest of the Glenn Dillard Gunn School of Music on January 21, where he was entertained by Mr. Gunn's How to Study class. Mr. Rosenthal heard a number of the artist students of the school in compositions by Bach, Beethoven, Chopin, Schumann, Liszt and Debussy, and was so impressed with their talent that he consented to teach briefly at the school upon his return from California the latter part of February.

Mr. Rosenthal's reputation as a virtuoso is so exalted and so unusual that his very exceptional gifts as a teacher have been little exploited. Yet he brings to this task a detailed knowledge of the masterpieces of musical literature such as only a superlative master of the art may acquire. Since Rosenthal has never before taught in America a description of his methods given a little more in detail may be interesting.

Florence Scholl, an artist-pupil of Mr. Gunn, was criticized by Mr. Rosenthal on the Liszt A major concerto. In the brief space of an hour Mr. Rosenthal had indicated to this well prepared young artist not only a broad and comprehensive interpretation of the concerto, but also an exact evaluation of every phrase and every note of the composition. For each difficult part of the work he had an especial exercise to propose for its mastery. For octaves he had a clever trick that concerned the outside of the hands. For double passages he had astonishing fingerings and intricate finger exercises of the most ingenious nature, which seemed to wipe out the difficulty.

When teaching at the Gunn School, Mr. Rosenthal will accept young professionals who are prepared in concert repertory.

### MARY GARDEN DISCOVERS A TENOR.

Mary Garden was the guest of Mr. Gunn's How to Study and Normal classes and Adolf Muhlmann's Opera Class at the Gunn School on the afternoon of January 17. She was made very happy by the discovery of a tenor, who, she forecasts, shall be engaged for her Cleopatra performances. This young singer is George Garner, a negro possessed of that native warmth of voice which is a heritage of his race, and schooled to the command of his resources by several years of study with Adolf Muhlmann, who has been his only teacher.

### HENIOT LEVY CLUB

The Heniot Levy Club met last Sunday evening at 617 Kimball Building, when an especially interesting musical program was presented, which included a sketch, Love Among the Lions, under the direction of Mrs. Chase W.

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### SYMPHONY CONCERT.

Every time Frederick Stock goes out of town there are two things sure to greet him when he returns—a royal reception from the audience at his first appearance on the platform at Orchestra Hall, and a canard in the shape of false news of his going away from this city to become the conductor of another symphonic organization. True to form, the audiences that greeted him on Friday afternoon and Saturday evening, January 25 and 26, gave him a welcome that probably no hero of the baton has received here, and the daily papers scooped the MUSICAL COURIER in announcing that Stock, who had conducted the previous week the Philadelphia Orchestra as guest, would become its conductor next season. The daily press then did not know that Stokowski has a contract with the Philadelphia Symphony Orchestra which does not expire until 1926, and that Stock is well satisfied to be in Chicago, but that canard has been used so often that Chicagoans demand that kind of news concerning the conductor of the Chicago Symphony Orchestra to appear in the dailies at least once a year. Now everybody is satisfied.

At his first appearance on the stage on Friday afternoon Stock was greeted by the habitués of the symphony concerts with salvos of plaudits, which grew in intensity every second, and which died slowly as Stock made a sign that he had something to say in response to the warm reception. Indeed, Stock made a very clever impromptu speech, in which he sang the virtues of the Philadelphia Orchestra and took opportunity to boom his own organization. Among other things he said: "The Philadelphia Orchestra is a fine one, a little more brilliant than ours, but our men are more musically and therefore more artistic." He also stated that he had been well feted in Philadelphia. A woman present at the concert ventured the following remark: "A very fine organization, the best in the world; Stock is a wonderful conductor, the best in the world." That lady in seat 1-5 expressed the writer's views as to Stock and his orchestra.

The program for the fifteenth pair of concerts of the season consisted of the Beethoven Fidelio overture, Franck's D minor symphony, Panizza's Tema con Variazioni (conducted by the composer), the prelude to Lohengrin, the Bacchanale from Tannhäuser and the Love Scene from Strauss' Feuersnot. Stock's absence even for a short duration was felt, as the orchestra did not play the Franck symphony as well as it has oftentimes been heard. Balance in the various departments was sadly missing, this especially noticed in the first movement, but every one was glad to have Stock back, and at the close of the symphony he was acclaimed to the echo, and even those who criticized the orchestra on this occasion joined in giving him a big hand. The Panizza composition, which on this occasion had its first performance in America, stamps the conductor of the Chicago Civic Opera one of the leading modern composers. The work is beautifully orchestrated, and it reflects not only the big musician and ultra-modern contrapuntist, but also a musician with original ideas, who, though up to date in his treatment of music, still believes that melody is real music. Throughout the Tema con Variazioni lovely tunes are heard and the composition contains so many sequences that Panizza could well write a tone poem, using some of the material on hand and developing other. The new composition's only drawback is that in its present form it is a little too long. Though the interest of the listeners is held from beginning to end, there are several periods that could be used as a final one if the work is to be retained in its present form. Panizza directed his own composition and showed unmistakably that he is just as much at home when directing a symphonic number as he is at the opera. The audience was most lavish in its applause and recalled the happy conductor-composer several times to the stage to acknowledge spontaneous and well deserved plaudits.

### CHICAGO MUSICAL COLLEGE NOTES.

The concert that was given by the Chicago Musical College in Central Theater Sunday afternoon was presented by students in the piano, violin and vocal departments.

Amelia Umnitz, who recently appeared with great success with the Erie (Pa.) Symphony Orchestra, gave a recital in Erie at the beginning of the month. The Erie Daily Telegram said of Miss Umnitz's playing: "We could well detect in it the master mind of Maurice Aronson, the teacher of Miss Umnitz, whom we know as an authority and splendid exponent of the music of Chopin."

Rose Lutiger Gannon is singing this month at numerous recitals and musicales. Her scheduled engagements included the Catholic Women's League, January 19; recital at Fort Wayne, Ind., January 22; La Salle Hotel, Chicago, January 23; Chicago Normal College, January 25; Chicago Beach Hotel, January 27; Hamilton Club, January 31.

### MUHLMANN SCHOOL OF OPERA.

Philip Bernstein, tenor, sang on January 3 for the radio; Happy West, soprano, was the soloist for the Sunday service at the First Methodist Church in Irving Park; Isadore Mishkin, baritone, sang at a meeting of the Young People's Zionist organization on January 13, at the Atlantic Hotel; Miriam Knauf, soprano, sang at the meeting of the Spanish Club of the Northwestern University, on January 16. These four are students of Adolf Muhlmann, head of the vocal department of the Gunn School of Music.

### STULTS' BOOKINGS.

As soloists with the Evanston Symphony Orchestra on February 1, at Patten Gymnasium, Monica Graham and Walter Allen Stults will sing duets with orchestral accompaniment. Always with an eye to giving the public something novel and interesting, the Stultses are always delving into the song literature to make up programs of seldom heard yet interesting numbers. On this occasion they will sing the Doute de la Lumiere from Thomas' Hamlet, which

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is a novelty here. They have also prepared the Schubert Serenade with harp accompaniment, and the La Camargo, with which they opened their Chicago program, to be done with small orchestra. On Sunday afternoon, February 10, Mr. and Mrs. Stults will give a duet program in Bloomington (Ill.).

#### GUY MAIER PLAYS FOR CHILDREN.

What proved an unusually interesting and novel program was given by Guy Maier, of two-piano fame, at Orchestra Hall, on Thursday afternoon, January 24, called a "young people's program." Not only did Mr. Maier play the piano in his inimitable manner, but he talked to his young auditors, told them stories to describe his programmed numbers, and called on them to take part in the program by singing and whistling the tunes he played. Those present revelled in the program and showed their delight by hearty plaudits. It was a highly enjoyable concert and it is hoped that it will be repeated at a more auspicious time when school children are less taken up with graduation exercises and the like, as on this particular occasion.

#### SYLVIA TELL WITH SAN CARLO OPERA.

From San Francisco (Cal.) Sylvia Tell, the well known ballet mistress, sends greetings along with the information that she is appearing with the San Carlo Opera Company during its two weeks' engagement in San Francisco, which opened January 21, and also during the same length of time in Los Angeles. Miss Tell has many successful ballet performances to her credit and she is continually adding more.

#### LEVY'S PUPILS IN RECITAL.

A program was delivered in the Kimball Hall Building last Sunday evening, two numbers of which were given by artist pupils of Henri Levy—Ethel Flentige and Ruth Shapinsky. Miss Flentige opened the concert with the E minor nocturne by Chopin, which she played with authority and aplomb and a clean technic, splendid tone and finger manipulation, and embodied in her work an effective manner of delivery known to few aside from her tutor. Poetic feeling was an outstanding merit which pervaded the entire rendition. Ruth Shapinsky came forward with the Liszt polonaise, which she played with full assurance, producing good tone, well colored. Her technic was clear and clean, her runs were even and dainty when required, her power and resource abundant. She tackled the keyboard with the air of an artist. Both of these pupils reflected much credit on their teacher. In addition there were baritone songs in groups by Howard Preston, who did very good work; Isabelle Yalkowski disclosed a budding contralto which bids fair to develop into a sonorous organ, and she may be listened to sometimes as a pianist-contralto, with pleasure. A playlet, Love Among the Lions, minus accessories, served to complete the evening. It was well acted and was in keeping with the atmosphere.

#### CHICAGO MUSICAL COLLEGE HONORS KINSEY.

The following letter was sent to Carl D. Kinsey by the faculty and members of the Chicago Musical College:

Dear Mr. Kinsey:

The entire faculty of the Chicago Musical College, together with those who are connected with the administration, have united in offering you the watch and chain which accompanies this letter, as a token of their affection and of their admiration for the courage with which you have borne more suffering than comes at one time to the majority of men. In selecting this as their offering, the givers had in mind not only the fact that your own watch has been lost and that it would be necessary for you to acquire another, but also that you will be reminded, whenever you look at it, of the friendly feeling of those who are associated with you in the work of the institution.

Every officer, teacher and employee of the Chicago Musical College unites in wishing you long life and happiness.

(Signed) FELIX BOROWSKI.  
For the faculty and employees.

#### KNUPFER STUDIOS.

Christian Jordan, professional student of Walter Knupfer, who has recently been appointed head of the piano department of Des Moines University, will give a piano recital at Des Moines on January 27. His Chicago appearance at the Playhouse, under F. Wight Neumann, will take place on March 23.

Pupils of Anita Alvarez-Knupfer, Dorothy Denham Eichenlaub, Cara Dana and Marie E. Dreier furnished the program for this week's school recital on Saturday afternoon, January 26.

#### MUSICAL NEWS ITEMS.

Mr. and Mrs. Karl Buren Stein offered pupils in dramatic playlets and opera at Kimball Hall, January 24, and convinced a capacity audience that they are achieving success with these pupils, vocally and dramatically, and have material in training which one is persuaded to believe will eventually among future actors and singers. All are impressed to believe that acting is serious work and that feeling pervades the work of both Mr. and Mrs. Stein. The young tenor, William S. Swartz, was presented alone and added to the impression of advancement in these departments. A faculty recital was given Wednesday evening, January 23, at Lyon & Healy Hall, which served to present Clara Lohmer, pianist; Leo H. Deger, tenor; Victor Charbulak, violinist; Robert H. Just, composer, and Rezella Goldstine, accompanist, to a large and enthusiastic audience in a well selected program in which each participant well represented artistry and confirmed the present musical standing as a school.

On Tuesday afternoon, Nora Loraine Olin entertained Mrs. Charles Gustrine and Mrs. C. A. Doswell, Jr., sopranos; Mrs. A. F. Rader, mezzo-soprano, and Hazel Meisterling, alto, at the Cordon, where Florence Macbeth was a guest. On January 27, Effie Hausen, a soprano from Miss Olin's studio, sang for the Raymond Institute. Joy Cutler, who has done post-graduate work with Miss Olin, will give a recital at Athens (O.), on January 27. Miss Cutler is one of the teachers in the voice department of the Ohio University.

RENE DEVRIES.

#### Russells Delight Hollywood Musicians' Club

The following excerpts from the Hollywood News of January 10 speaks eloquently for the work of Carlotta Rydman Russell and Sydney King Russell, who appeared before the Musicians' Club:

Carlotta Rydman Russell and Sydney Russell made the hit of the season last night at the Musicians' Club. . . . The grace and beauty of the young singer, together with her rare voice, brought forth the most enthusiastic appreciation. She sang a number of songs written for her by Mr. Russell, whose work as a composer is well recognized.

Songs particularly commented upon were the Christmas Folk Song, Overtures, and Children of Men. Violin obli-

gato for the latter was furnished by Sol Cohen, president of the Musicians' Club. The Hollywood Citizen said:

An American composer and a typically American singer were presented at the Musicians' Club last night in Sydney King Russell and his charming wife, Carlotta Rydman Russell. . . . Mr. Russell's compositions are of unusual beauty, rhythm and melody, and are doubly enhanced by the delightful interpretation given them by Mrs. Russell, whose exquisite voice is one of rare lyric quality and especially suited to the compositions written by her husband.

#### Holly Heaves said:

Mr. Russell, who is known widely for his exquisite musical compositions and lyrics, astonished those in the audience who saw him for the first time with his extremely youthful appearance, while Mrs. Russell captivated everyone with her beauty, vivacity and charming stage presence. . . . The program gave ample opportunities to the singer to exhibit the clear purity of her tones, and won the most enthusiastic applause the club has yet heard.

#### Fine Recital at La Forge-Berumen Studio

A program of exceptional interest was offered at the La Forge-Berumen studio, January 24, and every one of the eleven soloists showed real talent and fine training. They delivered their respective numbers in artistic manner, with regard not only for style, but also, in each instance, with excellent diction.

Doris Doe opened the program with a dramatic rendition of the Erda scene from Wagner's Rheingold and Wolf's Verborgeneheit. The Nile Scene from Aida was sung with fine feeling by Grace Demms, soprano. Albert Rappaport displayed a very beautiful tenor voice and warmth of expression in three Rachmaninoff songs, all given in Russian, and he also brought the program to a pleasing conclusion with the aria from Carmen. Two songs by Wintter Watts and Rubner's charming Pierrot were rendered with charm and refinement of style by Madeleine Hulsizer, soprano, and Julius Seebach revealed a baritone voice of smooth, rich quality and good range in songs by Secchi and Speaks. A piano solo, MacDowell's Etude de Concert, admirably rendered as to tone and technic by Marguerite Schmidt, added interest to the program. Heart of a Rose, Golden Yesterdays and Touch of Spring, three songs by Elinor Remick Warren, a young American composer-pianist, who has been associated with the La Forge-Berumen studios, were delightfully interpreted by Mathilda Flinn, soprano. A young Spanish tenor, Valeriano Gil, aroused enthusiasm by his energetic and colorful singing of Perjura, by Terjada, and Valverde's Claveltos. Frieda Rochen had some lovely high soprano tones in the old Irish song, Mavourneen, and was also pleasing in her singing of My Little House, by Pierce, and The Answer, by Terry. A mezzo-soprano voice of unusual richness, volume and range, is that of Grace Divine, who interpreted the Plainte d'Ariane with sincerity of feeling, distinction of style and excellent tonal quality. Four of Robert Franz' songs were sung in German with considerable charm by Esther Malmrose, soprano.

Accompanists were Helen Blume, Bess Hagmeier, Cecelia Rappaport, Agnes Bevington, Vincent de Sola, Merta Work, Constance Mering, Hugh Porter and Ruth Carlmark, and their excellent work, too, reflected the standard of the training received in the La Forge-Berumen studios. A large number of guests manifested their appreciation and enjoyment of the entire program.

#### Neighborhood Music School Concert

The Neighborhood Music School presented a number of pupils in its tenth anniversary concert on Saturday afternoon, January 26, at the Town Hall. The school was established in 1913 for the purpose of offering a thorough musical training to those children who could not afford to pay for their instruction, and the proceeds of this concert went toward the building fund of a new auditorium, large enough to accommodate all the young musicians who are members. The auxiliary board numbers such well known names as Harold Bauer, Pablo Casals, Henry Hadley, Fritz Kreisler, Ernest Schelling and Louis Svecenski, and many of these are personally interested in the individual work of the prospective artists.

The program was a lengthy one and began with two selections by the Junior Orchestra: Gavotte, by Bach, and the Song of the Volga Boatmen. Following came a demonstration of rhythmic work, by Marjorie Klinger, and Estelle and Miriam Levy; a Swedish Cradle Song, and Frere Jacques, team work tunes arranged by Elizabeth Fyffe and Elsie Stewart Kimberly, in which Rhoda Martin, Jules Seiderman, and Leo Maltz, violinists (the latter a youngster who certainly could not be more than five or six years of age); Bernard Ginsberg, cellist, and Estelle Levy, pianist, took part.

The young artists entrusted with solo numbers were Eva Geisinger, who gave an excellent rendition of Mozart's violin concerto in D major; Oliver Edel, cellist, who played Corelli's sonata in D minor for the violoncello, with Esther Arnowitz at the piano; and last, but by no means least, a splendid interpretation of Grieg's piano concerto in A minor, accompanied by the orchestra, given by Dora Zaslavsky. Eva Geisinger, Esther Shaiar, Harris Danziger, Gertrude Berkowitz and Elsie Mandelberg joined in Schumann's quintet in E flat major, and the Senior Orchestra concluded the program with Weber's overture to Oberon.

#### Harold Land and Winifred Byrd Give Joint Recital

Winifred Byrd, pianist, and Harold Land, baritone, gave a joint recital at the Pouch Galleries, Brooklyn, N. Y., January 24, before an audience of 400, all of whom were most enthusiastic. Mr. Land, accompanied by Edward Harris, sang old French and Italian songs and songs by the American composers, Vanderpool and Speaks. The resonantly expressive voice of the baritone, his manly appearance and his artistry caused numerous recalls. Miss Byrd played works by Bach, Chopin and Liszt.

#### Berlin Audience Acclaims Young American Violinist

Arno Segall, the young American violinist, who has been appearing extensively abroad this season, made his debut in Berlin recently and was accorded an ovation by his audience, according to a cable received by the Daniel Mayer office.

#### Stopak in New Rochelle

Another engagement for Josef Stopak, the violinist, who played in New Rochelle, N. Y., on January 8, will be a concert in Philadelphia on Sunday evening, February 3.

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The Wind-blown Hill. . . . Marjorie Moody, Manchester, N. H.

### Floy Little Bartlett

Sweet Little Woman o' Mine. . . . Frederic Baer, New York City, Brooklyn, Oberlin, O.; Almon Knowles, New York.

### Marion Bauer

By the Indus. . . . Mignon Trevor, London  
Orientale. . . . Anna Flick, New York  
Op. 10, No. 1. The Tide (Piano). . . . Anna Flick, New York  
Op. 15, No. 6. Prelude in F minor (Piano). . . . Ashley Pettis, New York

### Mrs. H. H. A. Beach

The Wandering Knight. . . . Frederic Baer, New York City, Brooklyn, Oberlin, O.  
Fairy Lullaby. . . . Anna Flick, New York  
The Year's at the Spring. . . . Anna Flick, New York

### Gena Branscombe

By St. Lawrence Water. . . . Edna Fields, New York; Almon Knowles, New York  
The Best is Yet To Be. . . . Almon Knowles, New York  
An' If I Had A True Love. . . . Almon Knowles, New York  
Within the Walls of London. . . . Almon Knowles, New York  
Three Mystic Ships. . . . Charles Lutton, Evanston, Ill.

### Gail Ridgway Brown

A Song of Summer (Violin and Piano). . . . Mrs. Miriam F. Jeffries, King's Chapel, Boston

### G. W. Chadwick

Allah. . . . Edna Fields, New York  
Allah. . . . Anna Flick, New York  
He Loves Me. . . . Marjorie Moody, Manchester, N. H.

### Leland Clarke

Moonlight. . . . Harold Land, New York; Alma Willis, Boston  
Over the World to You. . . . Alma Willis, Boston

### Ralph Cox

Aspiration. . . . Edna Fields, New York; Vera Richards, New York; Frances Pearl, Chicago; Frances Behrens Fish, Chicago.  
The Road's Lament. . . . Gardiner Hart, Los Angeles  
To a Hilltop. . . . Siegrid Carl, Los Angeles; Edna Fields, New York; Lois Gilbert, Yakima, Wash.; Raymond Harmon, Los Angeles; Almon Knowles, New York.

### Arthur Foote

Love Me If I Live. . . . Edna Fields, New York  
A Song of Four Seasons. . . . Elia Murray-Aynsley, New York  
The Lake Isle of Innisfree. . . . Doris Emerson, Boston  
Lilac Time. . . . Doris Emerson, Boston  
Ships That Pass in the Night. . . . Doris Emerson, Boston  
The Rose and the Gardener. . . . Doris Emerson, Boston

### G. A. Grant-Schaefer

Up to the Hills (Sacred). . . . Charles Edward Lutton, Bartlesville, Okla.  
Little David (Negro Folk Song). . . . Charles Edward Lutton, Evanston, Ill.  
A Little Wheel a-Rollin' in My Heart (Old Negro Song). . . . Charles Edward Lutton, Oklahoma.  
Down to the Crystal Streamlet (A la Claire Fontaine). . . . Neil O'Connor, Williamstown, Mass.  
Your Voice I Hear. . . . Elmer Swanson, Sioux City, Ia.; Mrs. L. A. Norcott, North Adams, Mass.  
The Hidden Violet. . . . Mrs. Elsie K. Davis, North Adams, Mass.  
The Sea. . . . Felicia H. Brown, North Adams, Mass.  
Supplication (Violin). . . . Mrs. Miriam F. Jeffries, King's Chapel, Boston  
The Forest Court (Operetta for Unchanged Voices). . . . Public School, Vermillion, S. D.

### Francis Hopkinson

Beneath a Weeping Willow's Shade (From "The First American Composer," edited and augmented by Harold Vincent Milligan). . . . May Peterson, Boston.

### Bruno Huhn

Invictus. . . . Frederic Baer, New York, Oberlin, O.; August Kowalczyk, Utica, N. Y.; John Nyborg, Minneapolis.

### W. J. Marsh

O Perfect Love (Sacred Song with Violin Obligato). . . . J. Garfield Stone, Watertown, Mass.

### Francisco Di Nigero

My Love Is a Muleteer. . . . Marjorie Moody, Manchester, N. H.; Eleanor Patterson, Muncie, Ind.; Kent, O.; East Liverpool, O.

### Mary Turner Salter

By the Fire. . . . Charles Edward Lutton, Evanston, Ill.  
Requiem of the Sea. . . . Maybelle B. Marston, Philadelphia  
My Dear. . . . Robert Young, Braytonville, Mass.

### Ward-Stephens

Separation. . . . Ida Geer Weller, New York  
Separation. . . . Regina Kahl, New York  
The Rose's Cup. . . . Regina Kahl, New York  
The Rose's Cup. . . . Louise Killilea, San Francisco  
Amid the Roses. . . . Regina Kahl, New York

### Claude Warford

Twilight Fo' Dreamin'. . . . Edna Fields, New York; Anna Flick, New York  
The Last Wish. . . . Anna Flick, New York

## RADIO BROADCASTS

### Marion Bauer

Orientale. . . . Mme. Edmunds-Hemingway, Chicago

### Mrs. H. H. A. Beach

Shena Van. . . . Mme. Edmunds-Hemingway, Chicago  
Ah, Love, but a Day. . . . Reina Falardeau, Boston  
June. . . . Josephine H. Blume, East Pittsburgh

### Robert Braine

That Day We Met. . . . Arthur Belyor, New York

### A. Walter Kramer

Eklog (Cello). . . . Francis Wolff, Cincinnati

### Edward MacDowell

Transcriptions for the Organ. . . . George Albert Bouchard, Buffalo, N. Y.  
Op. 31, No. 1. Pastoral (To a Wild Rose).  
Op. 31, No. 2. Romance (At an Old Trysting Place).  
Op. 31, No. 6. Melodie (To a Waterlily).

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Head of the Vocal Department at the  
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School and Buckley School.

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lessons at college, and at the studio.  
Never could this have been accom-  
plished without applying what I  
have learned from you. As it is, I  
feel fresh and eager for your return  
that I may resume my lessons.

Your quotation of Mme. Leh-  
mann's "Immer vorwärts gehen,  
niemals stille stehen" is always up-  
permost in my mind.

Fondly,  
Betty Burke.



Betty Burke

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601 Carnegie Hall  
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## CHALIAPIN, IN THE BARBER OF SEVILLE, CREATES A SENSATION IN CHICAGO

While the Majority Called Him the Greatest Barber Who Ever Graced the Auditorium Stage, Two Critics at Least Found Much to Criticize in His Interpretation and Make-up—Great Basso Bids Farewell to Auditorium Audiences in Boris—Tina Paggi, Gandolfi and Lamont Score in Lucia—Pareto and Schipa Starred in Lakme

BARBER OF SEVILLE, JANUARY 20 (MATINEE).

Chicago, January 26.—A sold-out house witnessed the performance of The Barber on Sunday afternoon, in which Feodor Chaliapin appeared as Basilio and Graziella Pareto as Rosina for the first time. The balance of the cast was similar to the usual one, including Tito Schipa as Almaviva, Rimini as Figaro, Trevisan as Bartolo and Maria Claessens as Marcelline. Chaliapin made a hit with the layman, and, as a matter of fact, with all the members of the critic fraternity, with the exception of Herman Devries of the Chicago American and this reviewer. If you were to ask if Chaliapin were funny as Basilio, one would have to answer affirmatively; if any actor had ever given more merriment and brought out more laughter from an operatic audience, the answer would be "No." If you were to ask if one had ever seen such a Basilio on the stage the answer would again be negative, and if you were to ask what was most in evidence throughout the performance of The Barber, one would answer rightly, "Chaliapin."

"Then why," will you say, "did you not like his performance? What was wrong with it?" This reviewer is still young enough to have his sense of humor tickled by Chaliapin and he laughed heartily at the grotesque make-up of Chaliapin as well as at his low comedy; but then we also have a certain reverence for Rossini and Baumarchais, and Chaliapin apparently has none. His make-up was all wrong. We have often seen Basilio on the operatic stage—good ones, great ones and bad ones—but all have sung the music and acted the part like artists, or, any way, singers, and not like clowns. Mr. Chaliapin is a great artist, who at times must laugh at his audience instead of their laughing at his antics. Sacrilegious in his performance! Common sense would say that his delineation of the part is completely wrong. Bartolo would never have hired such a Basilio for the music-master of his ward. Think of a priest who comes to the house of his employer with his hat on the side of his head, with his nose painted red to indicate a slight attack of intoxication! Think of a priest who jumps in the air like a kangaroo and think of a Spanish priest with red hair! That is an original picture to be sure. We have seen many sketches of Basilio in books published soon after the opera first saw the light in 1816. We have always noticed that Basilio wore a long goatee, this being part of the accoutrement of a Spanish priest then, just as doctors wore beards and silk hats a few years back—it was the vestment of their trade, as cooks today wear a white cap, and English barristers wear wigs. Mr. Chaliapin is a genius, however we belong to that category of men who do not like to be fooled and as we understand opera very well indeed and have made a special study of the different characters, we cannot allow to pass unnoticed a performance, which, though very funny, was nothing less than shocking from the artistic side.

From the vocal point of view, Chaliapin is indeed a remarkable man. The Calumnia aria, a classical number, seems to Chaliapin nothing more than musical buffoonery. His song was just as funny as his acting. Where a big tone is expected and demanded he sings pianissimo, and when a pianissimo is demanded he shouts at the top of his voice as though the house were afire. Very funny or very sad, just as you feel about it! Then Chaliapin does not recite the words that are written. He adds a few sentences and subtracts a few and he does the same with tones; when some of the music disturbs him, he completely eliminates those tones and on many instances he improved or tried to improve on Rossini. From a theatrical point of view, Chaliapin is right. He had the public in the hollow of his hand. Everybody laughed, even the artists on the stage, the chorus, the orchestra men, as Chaliapin really was as funny with his song as with his comedy. Some people called him, after the performance, the greatest Basilio that has ever graced the Auditorium stage; others called him the greatest charlatan ever seen at the Auditorium. But, after all, Chaliapin is right; he understands the public, he feels the pulse of our generation, and by giving the people what they want, he can do with them exactly what he wants and fill the theater whenever billed. It was said on good authority that hundreds and hundreds of letters poured into the offices of the Chicago Civic Opera Company from opera-goers, asking that The Barber be repeated again this season. Their request could not be granted, as this is the last week of the season and the repertory will, in all probability, be given as scheduled and The Barber with Chaliapin may wait many years before being given again at the Auditorium, as the famous Russian basso has not as yet been re-engaged by the company and probably would not accept the call, as he has other plans for next season.

The Rosina of Pareto was first encountered at Ravinia last season. She did well with the part last summer and duplicated her success at the Auditorium, where, by the way, she will be heard often next season, having just been re-engaged. Tito Schipa was excellent as Almaviva. As often said in these columns, he always gives a vocal lesson not only to the students, but also to the singers of the company, whenever he is billed. He did not fail on this occasion and showed how Rossini's music should be sung. He won a big and well deserved ovation. Giacomo Rimini, in glorious fettle, was enthusiastically received and this really showed anew the great popularity of this versatile artist, who always finds time between performances to improve a part, and his Figaro today is recognized as one of his best. He sang gloriously throughout the afternoon and won salvos of plaudits after the Largo al Factotum, which he has seldom rendered so well on this stage.

Vittorio Trevisan is the high comedian par excellence. Trevisan probably could not make monkey-shines on the stage, even if he thought it would bring him \$3,700 a performance. There are some artists who rebel against selling their art for the sake of money and in that category Trevisan may be placed. He wins applause and laughter just the same, but he always remembers that a certain dignity must be preserved on the operatic stage. Life is life, after all, be one born in a stable or a palace, but there is nevertheless a certain gradation that must be observed! Likewise, there is a difference between a burlesque house and a grand opera

house such as the Auditorium has harbored for many years and on which stage Trevisan has been seen in many roles which he graces with fidelity and artistry. His Bartolo is a masterpiece. Claessens was excellent in her little part and the balance of the cast was praiseworthy. Panizza, who has been much feted this season both as a conductor and as a composer, showed again his great musical erudition by giving the score a splendid reading.


CLEOPATRE, JANUARY 21.

Cleopatre, Massenet's worst opera and one of the worst in the operatic repertory, had its second and last performance of the season with the same cast that was heard recently. The house was completely sold out.

BORIS GODOUNOV, JANUARY 22.

The last performance of Boris for the season and the farewell of Feodor Chaliapin as guest artist with the Chicago Civic Opera brought out an audience that packed completely the Auditorium on Tuesday evening. The great Chaliapin has this season had ample opportunity to get hold of the Chicago public, as not only do music lovers and opera goers buy tickets when he is billed, but the general public as well wants to get acquainted with the star basso, whose box office value rivals that of any soprano or tenor of the day. Chaliapin, indeed, is a unique attraction, and it is with regret that this reporter informs the readers of the MUSICAL COURIER that next season Chaliapin will not be heard with the Chicago Civic Opera. The loss of him and Galli-Curci will, of course, be felt, unless the management discovers another coloratura soprano and another basso to take the places of those two big magnets. The management has already Toti Dal Monte, who, as exclusively announced last September in the MUSICAL COURIER, has been signed up by Charles Wagner, the former manager of Galli-Curci. From reports received from Italy, the newcomer is a winner, with a glorious voice of uncommon agility and warmth. The Chicago Civic Opera management expects much from her. Mme. Di Hidalgo, formerly a member of the Metropolitan Opera, who counts the role of Rosina among the best in her repertory, has also been engaged. Likewise, Florence Macbeth, who, after Galli-Curci, is the most successful coloratura with this company and surely a big favorite here, has been signed up for next season. Also Graziella Pareto, who will sing eight or ten performances next season instead of six as this year.


Therefore a coloratura with a big drawing power might yet be found, but as far as bassos are concerned there are none to take the place of Chaliapin. In order to make his departure more regrettable, he sang with better tone than at any time this season, and he acted the part with that mastery that has made his Boris Godounov, an opera of little value, acceptable to music lovers and opera goers. "The play is the thing," said Shakespeare, but this was before the days of Chaliapin. In Boris Godounov "the thing" is Chaliapin and the opera only a conveyance for his remarkable art, and to use the other members of the cast, chorus and orchestra as accessories for his own wants. Au revoir,



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TOWN HALL, Jan. 27th at 4 p. m. Mahler's "Das Lied von der Erde" for the 48th time.  
TOWN HALL, Feb. 24th at 4 p. m. Songs of Alexander Scriabin for the first time in America and "Die Lieder eines fahrenden Gesellen" von Gustav Mahler.  
TOWN HALL, March 23rd at 4 p. m. "St. John's Passion".  
Altogether 8 Concert Appearances in New York alone during this season.

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LUCIA, JANUARY 23 (MATINEE).

Lucia, with Tina Paggi singing again the title role, was given at the special Wednesday matinee, the second of the season, and again the management is to be congratulated on having innovated those midweek matinees, which, if continued in succeeding seasons, should rival in popularity the Saturday afternoon performances, as ladies and children unescorted prefer to venture to a theater in daylight than to go home alone at late hours. Miss Paggi strengthened the opinion formulated at her debut here. She has an uncommonly big voice for a coloratura, one that has been well trained, she sings with intelligence, and, though her operatic career is yet young, she showed that with further appearances she should go far in her art.

Alfredo Gandolfi, who has done fine work this season, was the star of the afternoon. He was a pillar of strength as Ashton, a part he has sung many times throughout the season, always winning the favor of the public and press. Gandolfi is a very fine baritone, who sings well and acts with conviction and understanding. His first season with the Chicago Civic Opera will in all probability have many confirmations. Forrest Lamont, a serviceable member of the company, sang Edgardo in his customary manner. Virgilio Lazzari, who has also been re-engaged for several seasons, was Raimondo, a role which he always sings with much distinction and in which he finds opportunity to win the attention as well as the hand of the public.

LAKME, JANUARY 23.

Lakme was repeated with the same cast heard previously, with the exception of the title role, which on this occasion was entrusted to Graziella Pareto, while heretofore the part had been sung by Galli-Curci. Pareto sang the Bell Song beautifully, and after it was accorded an ovation such as has seldom been witnessed at the Auditorium. She completely stopped the performance, which was allowed to proceed only after she had made a dozen bows. Miss Pareto sang some of the other passages beautifully and some not so well. In the lower register she was often inaudible, yet her performance must be recorded a big success. Always beautifully gowned, Pareto is ever conscious of the dress she wears. She fussed with her clothes, moving the shawl to and fro so many times as to distract greatly from her performance. A little more freedom and Pareto should be superb. She showed that whenever she wants to she can produce big tones, and the organ, which has always been pronounced a small one, surprised in the upper register by its volume. Pareto is already a favorite here, and when she will have corrected one or two of her drawbacks, she will be counted among the leading singers of the company.

Tito Schipa was again Gerald, which part he sang, as usual, in highly artistic fashion and won salvos of plaudits after his every aria, and by his song he added considerably in making the concertized number most effective. Georges Baklanoff was superb as Nilakantha. His portrayal of the role has long been recognized as among his best achievements, and as vocally he was in fine form, his performance was well nigh perfection. Desire Defrere, who has sung too often this season, essaying tenor, bass and baritone roles, showed the result of being miscast in at least one part, as his Frederick was a hoarse one in the first act, and one whose vocal apparatus is badly in need of repair and especially of relaxation after a most strenuous season. Irene Pavloska, in better voice than she has been in a long while, sang beautifully the music written for Mallika. Mojica was a well voiced and very intelligent Hadji; though also overworked this season, Mojica is as fresh physically and vocally as when he first stepped on the stage at the beginning of the season. Mojica is a very serviceable artist whose return next season is already foreseen. Ellen, Rose and Mrs. Benson were portrayed by three very clever actress-singers—Margery Maxwell, Beryl Brown and Maria Claessens.

Panizza, who has done especially fine work since he has come to these shores, has established himself firmly as a popular conductor here, and though next season will not see him at the Auditorium, he will always have a place in the hearts of music lovers here and some day will return to Chicago, where he has displayed his fine musicianship in the French, Italian and German repertory. His reading of the melodious Delibes score was again most enjoyable.

CARMEN, JANUARY 24.

Another repetition of Carmen on Thursday evening brought out the usual sold-out house when Mary Garden is billed. As at previous performances, the cast included Garden in the title part, Anseau singing Don Jose, Baklanoff the Toreador, and Margery Maxwell as Micaela. Panizza conducted.

LA TRAVIATA, JANUARY 26 (MATINEE).

Traviata was given with two artists not heard in that opera here before, Muzio, who sang the role of Violetta, and Charles Hackett, who sang Alfredo. Muzio, a daughter of the theater, has heard much and seen a great deal of the operatic stage from infancy and she has profited by it, as her every portrayal indicates. She is often theatrical, she knows how to thrill one, and of this she takes advantage in an opera that has dramatic possibilities, and in truth it must be set down that her Violetta is more dramatic than any seen here in many a moon. Every one of her gestures might have been calculated, but every one was effective. From the beginning of the opera until the end, when she finally succumbs to a disease for which no cure has yet been found, she was the sick woman with a dominating will, who tries to fight the illness, but whose doom is but an incident in life. Death to such a Violetta holds no fear. It is but another event in a very busy career. Muzio's portrayal was marked with great originality. In every scene there was something new to discern it from other Violettas previously seen. It was not a sketch, but a big picture of a woman of the world who had lived well, but whose love for Alfredo was really the only passion that made her heart pulsate with new trepidation. To single out one of her new ideas would be difficult; they were all excellent and none passed unnoticed, but this is the end of the season. Muzio will be with us for three more years and there will be other chances to review at length her Violetta. It deserves a complete analysis, as Muzio dissected the part well and made of it a real creation. Vocally, she also electrified her hearers and she was recalled many times alone before the curtain to acknowledge prolonged and vociferous plaudits. Charles Hackett did well with the role of Alfredo and, as it has

been rumored that he will be with the company next year and sing then far more performances than was the case this season, his Alfredo then will also be reviewed at length. Giacomo Rimini, who has often been heard as Germant, Sr., was a goodnatured father, very sympathetic and well liked by an audience with which Mr. Rimini has been popular for many seasons. The smaller roles were capably handled and Panizza conducted in a manner all to his credit, and his popularity was attested by the big rounds of plaudits that greeted him on his appearance before the last act.

MARTHA, JANUARY 26 (EVENING).

The farewell performance of the season was given to a repetition of Flotow's tuneful opera, Martha, which pleased the Saturday night habitués considerably. Having reviewed several performances of Martha throughout the season, this reporter took an evening off after a very busy operatic season.

RENE DEVRIES.

### Isa Kremer Pleases Chicago

Following are some excerpts from the Chicago press on Isa Kremer's recent appearance there:

Isa Kremer, styled as an international balladist, was the magnet that attracted a large audience of like qualification to Orchestra Hall yesterday afternoon. Whatever may have been the scene of Miss Kremer's nativity, her present cosmopolitan activities seem to bear an active appeal to people of many lands. . . . She sings a wailing song of Russia to the vigorous beating of palms on the part of the assembled Ukrainians; crooning Yiddish song evokes shouts and happy smiles from the Hebrew section of her audience, and La Zingarella commands a "brava" from the sons of sunny Italy, not to mention a venture in Irish brogue that we all enjoyed. . . . Here is an art distinctive and original, vaudeville if you will, but complete within the bounds of its limitations. Moussorgsky's Hopak was the only excursion into the realm of art song, if such it is, and was most properly of the earth, earthly.—A. L. G., in the Chicago Herald and Examiner, January 14, 1924.

The group of songs selected from her Russian, French, English, Jewish and German repertory proved tremendously diverting to the legion of Kremerists who applauded everything, but were especially amused by the Jewish A Yegle Von Posen, which they followed with interpolated gusts of laughter. . . . No matter whether Miss Kremer sings French as in Margoton, or Brockway's Little Sparrow in English, nor any of the many languages in her command, she is unfailingly interesting and unfailingly "musical."—Herman Devries, in the Chicago American.

Surely the ability to sing the folk songs of the different countries in their own languages is no small gift and this one point alone makes the ballad recitals of Isa Kremer—she calls herself international balladist—highly interesting. . . . She projected not only the next but also a certain mimicry in her interpretations which added much to the understanding and enjoyment of her numbers. She has a voice which is adequate and it is so trained that it answers to pathetic, plaintive, tragic, romantic, humorous and often witty lines and texts. She has also a personality of magnetic type that helps considerably in enthraling her public. She was listed for two groups of songs, but

she had to add quite a number of encores.—Maurice Rosenfeld, in The Chicago Daily News.

The art of Isa Kremer is like a diamond which, though found in the earth, is very rare and becomes a jewel for what is cut away from it. . . . Kremer the tonic, sang at Orchestra Hall yesterday afternoon and the recital season seemed to find what it had been waiting for. The tiny, black-eyed singer of ballads is only in her second year of American acquaintance, yet it seems she has always belonged in the artistic impressions of those who hear and appreciate her. . . . Like Chaliapin, she is from Russia and of it. . . . Her emotions are as hard and as clear as her gems. . . . She feels them only in the characters she impersonates and in the audiences she fascinates. She taunts them, she yields to them, she radiates them. She knows them as well as the notes of her songs.—Eugene Stinson, in the Chicago Daily Journal.

### Critical Praise for Gabrilowitsch

A spellbound audience applauded Gabrilowitsch in his recent Detroit recital. Said the Free Press: "New York, Boston, Chicago and other music centers welcome Gabrilowitsch annually as a pianist and marvel at the ease with which he maintains his artistic supremacy in this field, coincident with his duties as conductor of the Detroit Orchestra. So, too, Detroiters marveled at the spontaneity of his performance, the delicate expertness, grace, and refined elegance of his readings. His style as a pianist has changed in no manner because of his orchestral experience. The poetry of his interpretations, his characteristic light use of the coloring pedal, the lyric sweep for which his piano work has been always noted, were even more pronounced on this occasion. Cleverly proportioned nuances and a tone of marvelous beauty produced an effect that the audience thoroughly appreciated."

### D'Alvarez's Recent Engagements

Mme. D'Alvarez appeared with success at the Eastman Theater, Rochester, on January 9, and on the following day sang at a musicale given by Mrs. Frederick Vanderbilt in New York. On January 14 she gave a program in Paterson, N. J. Following her New York recital she went to Florida to inspect her recent purchase of a grape-fruit and orange plantation at Orlando, and incidentally to sing in Daytona on January 28. On February 21, Mme. D'Alvarez will be heard by President and Mrs. Coolidge at the White House.

### New York Concerts for Bruce Simonds

Bruce Simonds will have two more appearances this season in New York. He already has played with the American Orchestral Society, and will be heard on February 6 at a Composers' Guild concert. March 22 he is booked for a joint concert at Aeolian Hall with a well known artist.



Kubey-Rembrandt Photo

## GEORGES ENESCO

### First Brilliant Successes of Second American Tour

NEW YORK (With State Symphony), Jan. 2d and 13th

**Times:**

Never a flamboyant phrase or tone, but a musician's reading for the elect.

**Tribune:**

There is no doubting his technical skill and his thorough musicianship.

**American:**

He displayed broad musicianship, a noble tone, and commanding technique.

**Evening Telegram:**

A musician of the soundest type, a violinist of individual characteristics.

PHILADELPHIA (With N.Y. Symphony), Jan. 17th

**Public Ledger:**

He made his violin sing its soaring way most beautifully.

**North American:**

He is one of the few violinists who can achieve the true proportions of the Beethoven Concerto in interpretation.

**Inquirer:**

He has high technical skill and a complete command of all the nuances of expression.

**Record:**

It is doubtful if playing of exactly that type is heard more than once or twice in a lifetime. He has the rare power of genius.

NEW YORK (In Recital) Jan. 19th

**Times:**

His art gave the music the qualities which it required—distinction to each phrase, sensitiveness to every color and nuance of tone.

**Herald:**

He displayed a palette of sensitive tone colors, and musical insight of a high order.

**Evening Journal:**

His playing is of the kind that is powerful, intense, and illuminating.

**Evening Post:**

An outstanding event was the violin recital of Rumania's foremost composer, Georges Enesco. He is a real genius.

**Evening Mail:**

His extraordinary musical gifts, his poetic temperament, his communicating fire vitalized the recital to an uncommon degree.

**Evening Journal:**  
He gave a remarkably fine performance of the concerto.

**Evening World:**  
His interpretation was musical and that of a scholar.

**Evening Sun:**  
The sense of his musical understanding saturated and enriched his performance.

WASHINGTON (With N.Y. Symphony), Jan. 15th

**Post:**

He gave it something which made it the item of prime interest on the program.

**Times:**

Washington heard one of the greatest violinists who have ever visited us.

**Star:**

His ability as a violinist was a revelation to those who had not heard him before.

BALTIMORE (With N.Y. Symphony), Jan. 16th

**American:**

He has in so much more degree than technical proficiency—a sense of the pure musical value of the composition.

**News:**

He played with technical finesse and a tone exquisite in quality.

**Sun:**

He possesses remarkable flexibility and freedom in his bowing, and a breadth and finish in his phrasing.

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# MUSICAL COURIER

Weekly Review of the World's Music

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## THE MUSICAL COURIER EXTRA

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NEW YORK JANUARY 31, 1924 No. 2286

"Le Coq d'Or" is crowing triumphantly at the Metropolitan again.

In the world generally, as well as in music, there are many echoes and but few voices.

If music is the language of the soul, one cannot help wondering what sort of souls utter some of the music we hear nowadays.

Calling names or hurling abusive epithets never stop progressive composers from going ahead. They are halted only by lack of talent or death.

They say that a man's sins find him out, and yet the late Warren G. Harding became President of the United States in spite of the fact that he had been a village band cornetist in his early youth.

The MUSICAL COURIER acknowledges with many thanks the receipt of New Year good wishes from Minnie Hauk. Mme. Hauk (Baroness de Wartag), famous American operatic soprano in her day, now in her seventy-third year, lives in retirement at the famous Villa Triebtschen, near Luzerne, Switzerland.

New York was invaded Sunday by two distinguished conductors, Willem Mengelberg, who, with his shoulder back in condition again, returns to conduct the last half of the Philharmonic Orchestra season, and Siegfried Wagner, visiting us for the first time, to appear here and in outside cities as guest conductor, with the object of raising a fund for the restoration of the Bayreuth Festival.

Ezra Pound, modernist poet and author, has turned composer, and recently he produced some of his music in Paris, to the confusion of the public and the critics, if report speaks truly. Much is explained, however, by his own admission, to wit: "I have never bothered with music professors, but I have discussed music a great deal with my musical friends." What more is needed to be a modernist composer?

With the Oratorio Society supplying practically all there is of oratorio singing in New York concert halls today, it is good to be able to listen to such performances of standard works as Dr. William C. Carl gives regularly at the First Presbyterian Church. Last Sunday evening his Motet Choir and picked soloists gave under his direction Handel's rarely-heard Samson. The last Sunday evening of Feb-

ruary they will give the Beatitudes of Cesar Franck, and the last Sunday evening in March, the St. Matthew Passion. The performances are of the first order.

Any music teacher who feels the call to "organize and train mixed choruses, quartets and other musical organizations, and to give vocal lessons and instrumental lessons, particularly on the piano" to the young Indians at the Haskell Institute, for the magnificent sum of \$1,000 a year, plus "furnished quarters, heat, and light free of cost," should hurry up and write to the United States Civil Service Commission, Washington, D. C. Line forms on the right.

One hears with regret that Roberto Moranzoni has decided to resign at the end of this season from the Metropolitan Opera Company, where he has been for the last seven years. His record in America, in fact, is longer than that, as he was in Boston four years with the Boston Opera Company under Henry Russell, and two years on tour with Rabinoff's Boston National Company. He is a musician of fine taste and sympathy and a conductor of unusual ability. It was his splendid interpretation of that most complex of modern Italian operatic scores, L'Amore de Tre Rei, that first won him fame here.

It may be that we have overlooked something, but it was news to us when we read in Le Menestrel, Paris, that "An American singer, Bertram Peacock, has offered a prize of \$1,000 for the composer who can finish in a satisfactory manner the Unfinished Symphony of Schubert." Bertram Peacock has, for a long time, been singing the role of Franz Schubert in various Blossom Time companies and might be expected to feel an interest in the late composer and the tune from his Unfinished Symphony, which gets finished, with violence, in Blossom Time. One suspects, however, the sly hand of a Schubert (not a Schubert) press agent somewhere in the background.

For the first time Philadelphia is to have a music festival such as has been an annual feature in so many other large cities. The organization of the Philadelphia Music Festival Association has been completed. More than 250 of the city's leaders in art, business, the professions and society, are acting as guarantors. The chorus is expected to number between 1500 and 2000, and will include the best choral singers of Philadelphia and its vicinity. The festival will take place on May 1-2-3, in the Arena, the seating capacity of which will be 12,000. The Association has taken a very wise step as it commences operations by securing for conductor the services of C. Mortimer Wiske, veteran choral leader, and for so many years director of the highly successful Newark Music Festivals.

The latest evidence of the genuine interest taken in chamber music by Mrs. Frederic Shurtleff Coolidge, whose Berkshire Chamber Music Festivals are an annual feature of American music life, is the series of three chamber music evenings, by the courtesy of the authorities of the Smithsonian Institution, to be given in the auditorium of the Freer Gallery of Art on the afternoons of Thursday, Friday and Saturday, February 7, 8 and 9. Mrs. Coolidge has recently presented to the Library of Congress the autographed scores of all the compositions which have won the Berkshire prize up to the present time, and certain ones of these will be played at the recitals. The participating artists will be the Festival Quartet of South Mountain, the Elshuco Trio, the Lenox Quartet, Harold Bauer, Lionel Tertis, G. Barrère, and others.

The annual rumor to the effect that Leopold Stokowski is to abandon Philadelphia for New York, cropped up again last week, this time in the form of a story that some orchestra here (name not given) had offered him \$70,000 a year salary. The story went on to say that Frederick Stock, the Chicago conductor, who has been taking Mr. Stokowski's place while the latter is having his annual winter vacation, would move to Philadelphia when Stokowski came here. It is quite probable that Stokowski will some day come to New York, for it is the large city in the end which finally attracts all the great talents, but Mr. Stokowski has a contract for four more seasons in Philadelphia, and he is not the man to break a contract. If he comes to New York before its expiration, in 1927, it will only be through some amicable arrangement to which the Philadelphia directors must be a party; nor is Chicago, to the best of our knowledge and belief, thinking under any circumstances of letting Frederick Stock go.

## TOO MANY PARENTS

We see, perhaps a little more frequently than other people, the struggles of young artists and students of art to get an education and to launch themselves in their artistic careers—and much that we see is distressing and painful in the highest degree.

We would help—if we could—and we often can and do. We are in touch with things, and experience has taught us what is likely to result from any particular line of conduct, and what sort of characteristics are essential to success, as well as the things necessary to arrive at that state of perfection without which success is impossible.

And often, when we make up our minds that a talent is real and should be given aid, we find our efforts blocked by the parents, who are not infrequently their children's very worst enemies.

If only these all-wise parents could be banished until arrangements were completed, we would have plain sailing. The children are easily led, optimistic, approachable, neither suspicious nor exigent. These parents cannot be led, they are confirmed pessimists, inapproachable, suspicious and they want the world served up for them on a golden spoon with all the frills and extras.

No matter what one proposes, these parents believe there is some hidden object back of it, that they are being victimized, that their children are to be taken away from them or their careers interfered with. And the poor children! what can they do? Nothing, evidently. Whether they have wise or foolish parents, they are dependent upon them, they are either unable or unwilling to take any action without their permission and sanction.

And many must be the days of their bitterness—many must be the hours of misery when the realization dawns upon them—as it surely must—that they are the helpless slaves of stupidity and ignorance and that their careers are likely to be sacrificed, their talents wasted.

This condition of things would not call for editorial mention were it rare. It is by no means rare! So widespread is the amazing ignorance in America of art, art life, and everything associated with art, that, if parents interfere at all it is almost invariably fair to assume that they will hinder more than they will help. Yet if they do not interfere they may be guilty of the same thing—for youth, however talented it may be, needs guidance.

The curious thing about parents is, that they, old as they are (comparatively) and wise in the world's ways, never figure out that a materially uninterested friend is more likely to give unbiased advice than a person whose advice may lead to personal gain. And another curious thing about them is that they never seem to want to know the truth.

We have often wondered if this is not one of the things that keeps the American artist back and holds the American artist down? In art one must face the truth even when it is unpleasant. In other words, the artist must know and face his faults. If he shuts his mind to them how can he ever hope to correct them?

That would appear self-evident, yet parents consistently close their minds to every suggestion of the sort and refuse to embrace opportunities to learn the truth, run away in anger when the truth is told them even when the truth teller is a person of philanthropic intent, willing to aid the student over the difficulties and lend him a hand through the rough places.

Then, in the matter of teachers, these parents, although absolutely ignorant of the matter, are perfectly certain that they know all about it, and will keep their children with inefficient teachers even when told the truth about it. And if one dares suggest anything whatever, they take it as a personal insult aimed at themselves.

And long before the student is ready these parents make up their minds that they must try to get back some of the money spent on lessons, and so the children are put out before the public—which is generally the end of them.  
 Poor kids!



## VARIATIONS

By the Editor-in-Chief

The American composer has a hard road to travel at best, but often it is made more difficult through lack of recognition, or, let us say, through lack of publicity, on the part of mediums which ought to help him if it is in their power to do so.

For instance, last week Ethel Grow gave a song recital at Aeolian Hall. She sang a diversified list of numbers, chiefly by foreign composers, but including two selections by Americans. One of them was Henry Holden Huss, whose serious works in large form are well and favorably known to the public and the critics. Mr. Huss' song was, so we are told, the only one redemanded of the entire program.

Nevertheless, of the six morning and six evening papers in this city, only one, the Evening World, even mentioned Mr. Huss' name, and then only in listing the composers represented on Miss Grow's program. To the newspapers and their critics the omission means little or nothing; to Mr. Huss it means much, and in a sense everything.

Of course the silence was not intentional on the part of the critics. There is no cabal, no intrigue, against Mr. Huss. When he discussed the matter with us he admitted that the critics are a tragically busy lot and could not possibly mention or even remember everything they hear. That seems to explain the situation exactly.

However, it is an explanation that does not greatly help Mr. Huss or other American composers. What, therefore, is to be done about it? Nothing, probably.

When we remarked previously that the newspapers ought to help our native musical creators, we had in mind the oft published statements of some of the critics that they look upon their work as a sort of mission to safeguard the rights of art, to uphold a high ethical and esthetic standard in our concert halls, and to point out to the public what it should hear and what it should avoid. If Mr. Huss' song is good, it ought to be heard by the public, and mention of it, and of the fact that it was redemanded, naturally would stimulate its further performance, and in that manner benefit both the potential hearers and Mr. Huss.

On the other hand, there is the likelihood, remote under the circumstances, that the critics may not have cared for Mr. Huss' song, in spite of its success with the audience, and refrained from mentioning it because they would not risk harming the composer. That is, we repeat, very unlikely, however.

It seems reasonably certain that, had the critics thought of it, they would have written about Mr. Huss' song, as it seems to have been a particularly good one.

One more possibility—the critics may have departed by the time the song was reached on the program. When two or more concerts are to be covered, the critic cannot tear himself in half. He can hear only a part of each concert, in deference to the ancient and well proved geometrical rule, that a thing or a body cannot be in two places at the same time.

The whole thing is confusing, and to Mr. Huss and his conferees, depressing. We confess that we are at a loss to offer a remedy or even advice.

And, lest we fall into a terrible offense ourselves, we hasten to add that the name of Mr. Huss' fine song is *Music, When Soft Voices Die*. We know that it is fine, for our editorial co-worker, Frank Patterson, said so. He was at the Ethel Grow recital, and if he knows what is good for him, he had better mention Mr. Huss' song in his review for this paper.

And that reminds us about Frank Patterson's new book, *Practical Instrumentation*, just published by G. Schirmer, Inc. You will remember, if you read them, that a recent series of articles in the *MUSICAL COURIER* bore the same name. Their author was Patterson and this book is a reproduction of those essays. It is not necessary, therefore, to tell you in detail what the book is about, especially as its title explains itself. But it is fair to say that in book form these Patterson writings seem to take on even added importance. *Practical Instrumentation* is just what it purports to be, and anyone would agree with this estimate who ever has struggled through the original Berlioz treatise on the subject, Strauss' revision of Berlioz, and the tomes by Jadassohn, Prout, Gevaert, Widor and Forsythe.

Brother Patterson no doubt realized that there was no real need for a new work giving details of the use of individual instruments, for a perusal of his book indicates that he confined himself chiefly to three things: (1) general construction of orchestral works apart from "color," (2) American popular instrumentation, (3) arranging from a piano score (probably because American composers and arrangers near-

ly always work from a piano score). Seemingly in order to accomplish those purposes the author used only bass and treble clefs for his musical examples—no transpositions—and set them out in such form that a glance suffices to see the construction of parts apart from "color." Generally the plan is followed as far as possible of a piano arrangement of the orchestra score for three players at three pianos, one player playing the brass, one the wood, and one the strings. In several examples Patterson put the piano reduction under the instrumentation. On pages 45 and 46 he shows how and why differences arise between piano and orchestra arrangements; and on pages 48-51 he lays bare how piano figures must be treated. He makes a special feature of the necessity of simplicity, and proves by numerous examples that the majority of great scores consist of three elements only: melody, counter-melody or counterpoint, and harmony. On page 79 is revealed how moving chords are sustained in the brass in spite of clashes. In numerous other examples one gleans how great is the attainable freedom of part-writing in the orchestra, so long as the basic harmony is properly expressed. By the use of several passages from Goldmark (page 85-87) and Tchaikowsky (Pages 57-67) revelation is made of how the same tune may be harmonized and instrumented in various ways. At the end of the book, page 95, there is what Patterson calls a Color Index, which tabulates all the various colors possible on the instruments—a sort of color thesaurus. This also gives the tunings, keys, transpositions, and a few necessary technical details and warnings. Page 103 is a table condensed into the smallest possible form showing tuning, compass and transpositions. On page 19 is a tabulation of the instruments in popular and symphony orchestras. On page 112 is a plan for determining possible chords on string instruments.

Among the most interesting chapters are *Popular Orchestration*, *Americanisms*, and *How to Hear the Orchestra*. The musical examples given range from Con Conrad's *Sing Song Man* and Fred Meinken's *Wabash Blues*, to Richard Wagner's *Tristan* and Isolde and Johann Sebastian Bach's *St. Matthew's Passion*. Surely a comprehensive field. Best of all Patterson's descriptions and analyses are written in direct, unadorned English, with as much avoidance of technicalities as is possible, and an evident desire to offer advice and suggestions rather than lay down assertive dicta and unalterable opinions.

Motto for a well known music-reproducing company: To the Victor belong the spoils.

Minneapolis, January 20, 1924.

Dear Variations:

I will not mince matters—but come to the point at once. Young Mieczyslaw was soloist with the orchestra today, playing the difficult Liszt concerto in A major—it was pie for the boy—Münz pie. The most astonishing piece of Münzstrelsy heard in the State of Münz'sota in some time, or I am greatly Münztaken.

Kind regards,

F. SCHANG

Lovers of operatic melody have nothing to complain of in this week's Metropolitan repertoire. Regardez, as an expert in the French language would say: Monday, *Rosenkavalier*; Wednesday, *Tosca* (matinee) and *Romeo and Juliet*; Thursday, *L'Africain*; Friday, *Pagliacci* and *Coq d'Or*; Saturday, *Siegfried* (matinee) and *Ernani*. And the list is almost complete as to styles and schools. There are old and modern Italian, old French, old and modern German. Only modern French is lacking, and where are the new French operas—outside of *Louise*—our public would care to hear? The echo answers: "Where?"

The effort of Paul Whiteman, the jazz king, to show the world that his band and the music they play should be looked upon as something better than a cabaret or revue feature, recalls what Leo Feist said on one occasion to the writer of this department: "The only way to get the 'low-brow' to appreciate the 'high-brow' is to do something that will cause them to mix together and hand them the 'high-brow' stuff when they are 'low-brow' and the 'low-brow' stuff when they are 'high-brow' and in that way we will get a rate of 'medium-brows.'" Whiteman and his band will have a chance to prove the point at their forthcoming Aeolian Hall recital.

Artists who do not read criticisms of their performances probably do not have to, for self-love is the greatest of all flatterers.

The three modern B's in music are Schönberg, Stravinsky, Ravel.

Speaking frankly, it is difficult for French musicians to earn a living over there now.

The other day we suggested to an editor on our staff to write a simple, straightforward, unscientific book on music for the mere people. "A book on music in the manner of *An Outline of History*," we suggested, "only much more conversational and un-statistical," was our idea. We even said that if our staff friend had no time, we would write the book ourselves. Paralleling our thought current, or rather forestalling it, here come the advance proofs of Sigmund Spaeth's new volume, *The Common Sense of Music*, to be issued in the immediate future by Boni and Liveright. The plan is an excellent and timely one, and Spaeth is well qualified to try to make of the man in the street, a man in the concert-hall. The reading of the Spaeth volume will please and help a large public, for he has been giving popular lectures on music and has proved that he knows how to make his subject interesting without resorting to technicalities, speculation, or text-book talk.

A eugenic scientist at Harvard University says that it is possible to predestine children into being musical. The method will not be explained here, as *THE MUSICAL COURIER* has no wish to injure its clients by glutting the musical market.

Things we can do without: The scene in the second act of *Tristan and Isolde* where King Mark reproaches and harangues the hero; the riddle episode between Mime and the Wanderer in *Siegfried*, and the opening Norn incident in *Götterdämmerung*. Also *I Compagnacci* at the Metropolitan.

The local Beethoven cycle is finished and at last he has become popular.

Some of the very ancient engraved symbols found in Tut's tomb have not yet been deciphered. Properly read, the cuneiform texts doubtless would reveal themselves to be the authentic beginning of the discussion as to whether music is progressing or retrograding. The question is fully that old, but is revived periodically through all the ages, with the arrival of each new composer who really has something to say.

"What do you suppose is the song of the desert?" "I don't know, but I should think it would be 'The Camels are coming.'"—Baltimore American.

And Rosa Scognamiglio says that Reinhardt's great spectacle at the Century Theater is called *The Miracle* because there are so many women in it who don't speak.

Martin Hofer, our Swiss friend, was telling us about a music box he owns, and it made us wonder as to the whereabouts of the rest of the music boxes of yesteryear. Gone into the limbo of the Nevermore, with horsehair sofas, plush photograph albums, and waxed wedding bouquets under glass covers? Poor, piping, preposterous music-box, with thy thin treble tone and thy foolish old melodies. But we will ever love thee, if only for the remembrances thou bringest back of dear departed faces, of hallowed voices vanished, and of golden days of youth, and hope, and home. We smile as we think of thee, silly music-box, but in our smile there lurks a tender tear.

"Three girls at Petrograd—or is it Leningrad, really?—committed suicide by taking poison the other day, after one of them had played Chopin's *Funeral March*," narrates an English exchange. Orsini's drinking song from *Lucrezia Borgia* would have been a much more subtle selection.

When the next Democratic national convention (in New York this time) forms its new Presidential platform, a plank should be inserted promising recognition for the American composer. The Old Party will need every vote and should not overlook the plain old parable of the lion and the mouse.

A trade exchange announces: "In a new electric horn for motor boats or automobiles the sound is produced by the vibration of a steel disk at a rate of 30,000 times a minute." Heaven preserve us!



Who will now set about inventing an armor plated ear-covering to keep out that new horror in the way of sound?

The high cost of living is coming down. Beethoven's sonatas, in excellent edition, can be bought for ten cents a copy.

An American Composer died, and was, of course, directed to ascend to the Abode of the Just. During the ascent, he passed a grated door, through which steam belched forth in hissing clouds.

"Is it permitted to have a look at—er—the other place?"

"Certainly," was the gracious reply, and the Angel took the curious one inside. The American Composer found much to interest him, and scurrying about soon was lost to view.

His angelic escort, who had stopped at the entrance to discuss professional matters with the Guardian, became worried at last and began a systematic search for his charge. He found him finally seated before a fiery furnace, and gazing gleefully at the persons writhing in the furious flames. On the door of the furnace was an asbestos plate, inscribed: "Music Publishers."

"Come," said the Angel to the American Composer, "we must be getting along."

"You go on," the man of music answered, without taking his eyes from the scene before him. "I'm going to stay here. This is heaven enough for me."

An editor of a Western exchange recently began worrying about how he would get his shirt on over his wings after reaching Paradise. An envious contemporary sarcastically observed that his difficulty "would likely be in finding out how he could get his hat on over his horns."

An Italian composer has orchestrated Beethoven's Appassionata sonata. Why?

"What is sillier than a man who wears silk gloves in summer?" asks a modish magazine. We know. A stage lover in grand opera. By the way, has it ever struck any one that the most devoted pair of lovers in music, Tristan and Isolde, never seem to kiss, but only to embrace? Siegfried and Parsifal got their first kiss in opera. Jochanaan lost his head because he wouldn't kiss.

LEONARD LIEBLING.

### GALLI-CURCI'S POPULARITY

Galli-Curci's popularity could hardly be told in fewer words than were used by the Times of January 20 when it said: "More persons were turned away from the Metropolitan's matinee yesterday than at any previous opera this season. It was Mme. Galli-Curci's second appearance," a sufficient reason for the double line of standees from Broadway to Seventh Avenue, still patiently waiting until after the curtain was up and their hopes were dashed by the "Sold Out" sign hung in the lobby.

Such popularity means but one thing—a singer who makes appeal not only through vocal perfection but also with the aid of every essential of the highest and finest of art. No makeshift, no half way measures, will serve to establish such a reputation and to draw people so persistently that they are willing to put up with the hardships of standing in line on the mere uncertain chance of gaining admission.

The record was almost equalled at Galli-Curci's opening performance of this season, the night of the great storm when the Shenandoah was torn from its moorings in a seventy mile gale. It is no new thing to Galli-Curci, but it is worth recording as among the historical events and great triumphs of the day.

### WORTHY OF SUPPORT

Few people who go out to enjoy music in our parks, or who attend opera performances and orchestra concerts, realize how much sacrifice has been made by the pioneers who have made these things possible. Nor do people realize how much they owe to the generosity of those who provide the funds which render these musical events possible. It is one thing to be able, quite another thing to be willing. Neither the musicians who have put their work into such pioneer effort without proper remuneration, nor the financial backers who have finally taken over the burden, were or ever have been forced or obliged in any way whatever to make the sacrifice, and the greatest advance which modern civilization has made over the early civilization of which one hears so much, lies in this one fact: that wealthy men and women of today are willing to put their

wealth to useful purposes which are of benefit to the whole world.

All of this applies to the latest news of the Goldman Band—that the expenses of the concerts to be given on the Mall by the Goldman Band, beginning June 2 and ending August 24, will be defrayed by Mr. and Mrs. Murry Guggenheim and Mr. and Mrs. Daniel Guggenheim. In a letter to Mayor Hylan, dated January 23, Mrs. Daniel Guggenheim made this offer, pointing out the already well known facts—that the music of the band is of the highest order, having set a standard that can truly be called symphonic; that the concerts are popular in the best sense of the word and not only provide entertainment but also contribute to the musical education of the people as well; that the new bandstand presented by Elkan Naumburg will enable at least 75,000 people to hear the music properly. And in his reply, dated January 25, Mayor Hylan thanks the Guggenheims not only in his own name but also in the name of the people of New York, who benefit by this munificence.

What perhaps is not generally known is the fact that during the past five years Mr. Goldman has had to act in the capacity of collector of funds, business manager and conductor. The entire responsibility of the undertaking rested on his shoulders. To him all praise is due, and to the Guggenheims for realizing the sincerity of his efforts, their importance to the public welfare and his sterling musicianship.

As a result of this splendid gift, Mr. Goldman will be relieved of the financial responsibility and of all of the time and energy-wasting routine work that have fallen to his charge in the past. To say that he will be able now to devote all of his time to the artistic side of the undertaking is not to intimate that the artistic side was ever neglected or that the excellence of the concerts ever suffered from that cause. Mr. Goldman never permitted that. He simply shouldered the extra burden and made the best of it until relief was at hand.

The gift of the Guggenheims is a great tribute of personal appreciation of Mr. Goldman, who is to be warmly congratulated. No less to be congratulated is the public of New York in having assured to it the concerts of this splendid organization. As in the past, Mr. Goldman is to be in complete charge of the programs, and will personally conduct all of the concerts, never having missed a single concert since the series was inaugurated six years ago.

### SUNK

With the departure of practically all the singers and chorus of the Wagnerian Opera Company, on the S. S. Tyrhennia last week, the short career of that company came to an end, probably forever. Last year the organization managed to struggle through the season against heavy odds with the aid of financial support which always arrived just in time to save it, as it appeared to be going under. This season it struggled along, always finding a dollar here and another there to prop it against the financial attacks; but finally, right in the middle of the season, the backers withdrew and the machinery clogged.

The failure was doubtless due to several causes. First and foremost is the fact that there does not seem to be any sufficiently large public in this country to support such an organization. The performances given here ranged from fair to very fine indeed, the majority being distinctly good. But there were no stars, and although several of the outside cities showed a profit, New York would not pay to see it and, encumbered by debts, some of which were contracted last season, the only way to end things was through a receivership. Another factor of the failure, so the management claims, was the practically complete absence of support on the part of German and German-American elements in this country, and still another factor was doubtless a distinct degree of amateurism in the management and considerable dissension within the ranks of the company itself.

### LIVELY BEN

At a dinner given by the International Benjamin Franklin Society at the Hotel Astor, New York, recently, at which Ernest F. Eilert, president of the Musical Courier Company and of the New York Employing Printers' Association presided, special attention was paid to several songs, the lyrics of which were written by Franklin. This many-sided genius found time among all his other writings to devote his pen to musical theory and harmony and to invent an instrument known as the glassy-chord, or armonica.

The Music Industries Chamber of Commerce has done valuable service by issuing four of Franklin's lyrics in printed form with music of his time selected and adapted to them. The first is a Sailor Song, only the first stanza of which has survived. It was

sung at the banquet by Harvey Hindermeyer to music selected from The Beggar's Opera by Harold Vincent Milligan. Here is the lyric, which is said to have been not only written by Franklin at the age of fifteen, but also printed by him and also hawked about the streets of Boston in ballad form:

Come all you jolly sailors,  
You all so stout and brave;  
Come hearken and I'll tell you,  
What happened on the wave.  
Oh! 'tis of that bloody Black-beard  
I'm going now for to tell,  
And as how by gallant Maynard  
He soon was sent to H—I;

With a down, down, down, down derry-down.

The great Benjamin's taste in lyrics was versatile. Here is the first voice of one called The Mother Country, the music to which it was sung being selected by Carl Engel from Dr. Arne:

We have an old mother that peevish is grown,  
She snubs us like children that scarce walk alone,  
She forgets we're grown up  
And have sense of our own,  
Which nobody can deny,  
Which nobody can deny.

Another, My Plain Country Joan, is a tribute to a wife—such a tribute as many a wife today would be pleased to receive—or not. The music to this was selected by Harold Vincent Milligan from The Beggar's Opera:

Of your Chloes and Phyllises poets may prate,  
I sing of my plain country Joan,  
These twelve years my wife,  
Still the joy of my life,  
Blest day that I made her my own.

But the fourth song is one that is entirely out of place in these days of morality and sobriety. It was sung to a tune especially written by E. S. Phelps, who arranged all of the songs. Here is the first verse—we dare not quote the others:

Fair Venus calls; her voice obey,  
In beauty's arms spend night and day.  
The joys of love all joys excel,  
And loving's certainly doing well.  
Oh, no! Not so!  
For honest souls know  
Friends and a bottle still bear the bell.

### GOOD WORK

Practical results of the orchestral training given young musicians by the American Orchestral Society, founded by Mrs. E. H. Harriman, are seen in the fact that of the thirty-two students who graduated from the society's orchestra last season, all who did not elect to return for further training in the society's orchestra were placed with various orchestras throughout the country—four with the New York Philharmonic, others with the New York Symphony, the Cincinnati and St. Louis orchestras. This year the society has greatly heightened its usefulness. It is now affiliated with the Philharmonic Society, virtually carrying on all of the educational work of the Philharmonic. Its many activities are closely correlated.

Starting with the youngest possible musical audience, a series of children's concerts is being offered in Aeolian Hall to children of the primary and grammar school age. Ernest Schelling has been engaged to conduct these programs at which fifty-five members of the Philharmonic Society will play. Mr. Schelling will explain the instruments and the music, at the piano, with lantern slides and orally to his juvenile audiences. Talented pupils from the public schools, the parochial schools and the music school settlements will be sent to these concerts gratis through the generosity of anonymous givers who have bought all of the tickets for five concerts. Each program will be offered twice, the repetitions being open to the general juvenile public.

Going one step higher, the American Orchestral Society is co-operating with the Board of Education in standardizing the orchestral work in the high schools. There are two thousand students playing in high school orchestras. Those playing the same instruments are formed into classes and professional instructors are sent by the American Orchestral Society to instruct them in ensemble playing. Seventy-eight of these classes have been meeting in the high schools every week. The Philharmonic Society is co-operating with the high school orchestras. At its educational concerts in Carnegie Hall it is presenting the works which the high school orchestras are learning. Two hundred high school orchestral students are guests of the Philharmonic Society at each of these concerts.

The impressive thing about all the activities of the American Orchestral Society ever since its foundation has been the intense practicality and the straightforward way in which they have worked towards a goal. There have been numerous attempts along these same lines made before, but none directed with the intelligence which has enabled this society to achieve so much success in so short a time.



## GRASS AND ART

The latest meeting of the Mayor's Committee on the proposed Music and Art Center in the City of New York, held at the City Hall, January 22, turned into a fine scrap between those who prefer grass to art and those who have intelligence enough not to be befuddled by the sentimental blapper about the "great open spaces." There were fresh-air fiends galore at that meeting, and from their remarks one might think that those who are proposing an art center for New York, and proposing to put it on the only available site, Central Park, were planning a criminal act of some sort and were enemies of New York and the citizens of New York individually and collectively. The fact that the art center needs but five acres, and that it is offset by an addition to park space of about thirty acres resulting from the abandonment of the old reservoir, does not seem to enter the minds of these reactionaries at all.

The fact is that they have no art-sense and no faith in art. Their faith is in fresh air and, like our friend the cow, they see in grass the world's greatest blessing. It has certainly never occurred to them that the chief difference between those who are savages and live all their lives in the "great open spaces" and those whom we call civilized, is that art means something to the latter and nothing to the former. If we keep on, as we have in the past, giving our people plenty of grass and no art, we will be a great nation—not!

America is the only great country in the world where the state does nothing for art. Even in South America, opera houses are built by the municipalities, and the artistic demands of the people satisfied in so far as is possible. In America—at least North America—that is the last thing that our governing classes, our politicians, think about, and when a city like New York does have the good fortune to have a man connected with the conduct of its affairs who happens to be interested in art, there are a thousand prominent citizens who give us the old stall about fresh air and land grabs, about wealth trying to take the penny out of the poor-box of the people, and all that sort of socialistic and communistic talk that holds up those who have highly refined and civilized ideas and ideals as enemies of the common good and who show their love of the people by turning them out to graze.

Practically all that we have in this city in the way of art is the result of private subscription and private enterprise. Our opera house, our Settlement House Music Schools, our conservatories, our concert auditoriums, even the Stadium in which public concerts are given, all are the result of private enterprise. And yet when this private enterprise wishes to extend its influence so as to become in part public there are those who will fight it tooth and nail, forgetting or ignoring all that these public spirited citizens have done for us. Without them we would have no art, no literature. The Public Library, the Metropolitan Museum, Carnegie and Town Hall, as well as all of our orchestral concerts, are the result of the activities of the few who believe in art and do not believe that our people, because they are citizens of a democratic government, should be denied the things that are given by every European government.

It is these reactionaries and obstructionists who are the enemies of the people of America, and the sooner the people know it the better.

## BRAVO, SOKOLOFF!

The morning after the Cleveland Orchestra concert, Lawrence Gilman, in the Tribune, had some words to write of Nikolai Sokoloff and his men that must have caused much pleasure:

"Mr. Sokoloff revealed himself anew as a conductor who exhibits in fortunate combination certain qualities that come neither through fasting nor prayer, nor through violent and eternal seeking. He is first a musician of uncommon skill and uncommon intuition. As a conductor he is poetic, sensitive, a man of feeling and of power. He has fire and intensity and poise. He has a natural gift for orchestral expression, and an evident mastery of technic. Never spectacular, never Narcissistic, he loses himself in the music that for the moment holds sway over his imagination; we find him in that, through that, only. . . . Certainly a wary eye should be kept upon this young man from Cleveland. . . . He has as instrument an admirably trained orchestra, which he has molded to a high degree of pliancy and responsiveness. They played last night with precision and sensibility, with a surprising range of dynamics, with beauty and plangency of tone. Hearing them and their conductor and their program they caused us for the first time in our conscious existence to envy Cleveland."

And "Amen," says the MUSICAL COURIER, to all except the last sentence, for we have envied Cleveland her orchestra and conductor for some time.

## THE SONGS OF BEETHOVEN

[The recital of Beethoven songs which was given a few weeks ago by Frederic Freemantel at Aeolian Hall, New York, created what may fitly be termed a sensation in musical circles, especially those musical circles devoted to the presentation of the classics. A novelty is not always that which is new, but may also be a revival of that which is old, and in this sense a good many of the songs sung by Mr. Freemantel were truly novelties. They aroused admiration, interest and surprise—surprise that such good things should have fallen into disuse. This was the result of the growth and popularity of the Romantic school, a popularity which swept all before it, and swept away memory of some things that had gone before. Mr. Freemantel's revival of these songs, and the deep research that led to this revival—and, especially, the fact that he is now using this program at all of his recitals, is felt to be an important influence in the maintenance of the Classical School and its defense against the inroads of this new modernism we are hearing so much of just now and which may do to the classics what the Romantic school did to the songs of Beethoven. It being felt that these matters would be of interest to readers of the Musical Courier, Mr. Freemantel's program notes are here reprinted in full.—The Editor.]

Of some eighty known songs by Beethoven, only three or four are found today upon the programs of concert artists. While more or less controversy has always been waged regarding the musical value of the songs, it is hardly conceivable that this towering genius, who gave to the world the masterpieces which have immortalized his name, could fail to leave some elements of his greatness in these smaller compositions. True, one will find that the words do not always have an intimate connection with the music—for it is clear that the music, itself, was the main thing with Beethoven—yet in these miniatures we find some very grateful singing possibilities, not always evident in Beethoven's great vocal masterpieces.

In all the songs, expression is the means of making them interesting. Beethoven says that he, himself, would forgive almost anything in a performer except the lack of expression, for "the lack of expression is the lack of knowledge and feeling." Therefore, an understanding interpretation of the songs will give to them a far greater meaning than their musical brevity would at first promise.

Of particular interest is the English translations from the original words, revealing, as they do, the old-fashioned simple truths and sentiments rarely found in more modern songs.

We can understand how the words of deep, sombre feeling fitted at times into Beethoven's "moods"—but the purity of thought in most of the poems must have appealed to him and gives us insight into a sweeter part of Beethoven's mind than is revealed by any of his other works.

Bearing in mind the tremendous interest manifested in Beethoven's works, the artist offers this program of some of the smaller and less well-known compositions, believing them to be worthy of a hearing, and trusting that they will prove of musical interest and educational value to the serious-minded student.

This is a brief technical explanation of the songs:

- |  |  |
|--|--|
| FLAME COLOR<br>(Feuerfarb)                               | (Opus 52, Written About 1800)<br>No. 2, in G—6/8 time—Andante con moto. German text by Sophie Merceau. Twenty measures of song melody of simple and rather pleasing rhythm. The four measures of interlude were changed by Beethoven, but the song is not published with this change.  |
| MAY SONG<br>(Mailed)                                     | No. 4, in E flat—2/4 time—Allegro. Original words by Goethe. It is interesting as a remade, or readapted song by Beethoven. The melody was first used by him for a tenor aria ("Oh, welch ein Leben") which was never published, but was later made into the present song. There are three verses to a good flowing melody, with a coda-like ending.   |
| MOLLY'S FAREWELL<br>(Molly's Abschied)                   | No. 5, in G—4/4 time—Adagio. Original text by Bürger. This is a short song with great demand for expression. There are ten measures only. The melody is contained within the first six notes of the octave; viz., from G to E. There are five verses, but only two will be sung. The words are supposed to be uttered by the poet's wife on her death bed.   |
| MARMOTTE<br>(Marmotte)                                   | No. 7, in A minor—6/8 time. Original text by Goethe. Just what Beethoven meant by this song is difficult to determine—probably an afterthought of a rugged joke with a flavor of vagabondia.   |
| THE FLOWER<br>WONDROUS FAIR<br>(Das Blümchen wunderhold) | No. 8, and the last song of this opus, G major 2/4 time—Andante. The original words are by Bürger. There are six verses in the poem, but Beethoven uses only five. The sixth verse indicates that the whole poem is meant as a symbol of modesty. Only three verses are sung. The musical simplicity is worth noting. It is like a clean, stark shaft of granite—and almost as cold; yet, on better acquaintance, one finds a wealth of expression beneath its seeming austerity.  |
| DEATH<br>(Vom Tode)                                      | (Opus 48, Written about 1803)<br>No. 5, in F sharp minor—3/4 time—Lento. The original words are by Gellert. A gloomy, morose song. Of the six songs in this opus, this one alone conveys perhaps a deeper and gloomier feeling than can be found elsewhere in Beethoven's vocal works. One might call it a song of hopelessness.   |
| A SONG OF PENITENCE<br>(Busalied)                        | No. 6, original words by Gellert. One of the well-known songs. The first movement in A minor is very expressive; while the second part in A major, with the several variations of the piano part, keeps the voice singing practically a vocal obligato to a piano solo.  |
| From Opus 85<br>MOUNT OF OLIVES                          | (Composed about 1802. First performance in 1803). Introduction—Recitative—Aria.<br>Although Beethoven often spoke of another oratorio which he had in mind, this is the only one that he ever wrote. The introduction is a fairly short, yet impressive orchestral prelude. The Recitative and Aria are vocally grateful to the tenor voice—much more so than the aria from Fidelio; yet it has no haunting melody like that of the Adagio of the Fidelio aria. This number has been sung by several prominent artists at the various Beethoven festivals in recent years. The popular number of the work is the Hallelujah Chorus, but the whole Oratorio, itself, is worthy of a more popular consideration than has been accorded it. |
| No opus<br>I LOVE THEE<br>(Ich liebe dich)               | G major—2/4 time—Andante. There is some difference of opinion as to the authorship of the original words of this song. They are credited to both Hostly and to Horreago. Thayer says Horreago. The song is very singable and delightfully expressive. Written about 1806.  |

No opus  
THE PARTING  
(La Partenza)

A major. The original Italian words are by Metastasio. There are twenty-four measures of a melody that sounds like a cello solo, and a characteristic slow movement with a wealth of possibilities for expression.

Opus 82  
LOVE'S LAMENT  
(Lamento amoroso)

No. 2, in D major—2/4 time—Adagio. Composed about 1810. A singable melody in the Italian style of that period. Expressive and impressive, though with nothing in it that could be recognized as Beethoven. The subdued and delicate accompaniment, quite subordinate to the vocal expression, is worth noting.

Opus 83  
TEARS OF LOVE  
(Wonne der Wehmuth)

No. 1, in E major—2/4 time—Espressivo. Fairly well-known by its original title, or sometimes as "Trocknet nicht." A most expressive setting of Goethe's words, showing again a Beethoven slow movement of melody and deep feeling. This song has twenty-three measures only. Opus composed about 1810.

Opus 83, No. 2  
LONGING  
(Sehnsucht)

No. 2, in B minor—6/8 time—Allegretto. Original text by Goethe. An interesting, varied arrangement of the accompaniment to the five verses, while the voice uses the same melody for all verses. Note the change to the major key in the fifth verse.

Opus 88  
AFFECTIONATE BLISS  
(Vita felice)

A melodic flowing vocal vehicle to an interesting piano accompaniment, with some peculiarly accented notes toward the end of the song.

No opus  
THE TEAR  
(An die Geliebte)

Key of D—2/4 time—Adagio. Composed about 1811. The words of the poem are by Stoll. Beethoven has made two settings of this song, with a slight change in the arrangement of the accompaniment in the second setting, the voice part retaining its dominating melody of wonderful expression and sympathetic appeal. The second setting is being sung.

No opus  
THE SECRET  
(Das Geheimnis)

Composed about 1816. Words by Wessenberg. A light, tender melody (if it can be called a melody) to a sweet and gentle thought.

No opus  
RESIGNATION  
(Hingebung)

In D major—3/8 time. Composed about 1818. Words by Graf v. Haugwitz. A noteworthy song, descriptive, plaintive, and rather sombre, both in words and music. In the seventeenth and eighteenth measures one can imagine Beethoven thumping out these chords. They are marked FFF and FFFF.

Op. 128  
THE KISS  
(Der Kuss)

A major—3/4 time—Allegretto e scherzando. Composed in 1822. This song is recognized as the last one written by Beethoven. The original text is by C. F. Weisse.

## A Letter from Gitta Gradova

To the MUSICAL COURIER:

You published in your issue of January 17 a letter written by a former teacher of mine whom I left as a child of thirteen years, now over six years ago. In this letter this teacher tries to give the public the impression that my recent New York success was due to my work with her, ended over six years ago. This, of course, is not so.

I wish to make the statement that my technical and musical training, which caused my success in New York, are entirely the result of my uninterrupted and concentrated studies for the past four years with my inspired teacher, Djane Lavoie-Herz, of Chicago.

(Signed) GITTA GRADOVA.

New York, January 21, 1924.

## A Great Instrumental Quartet

The Metropolitan Musical Bureau announces for the season of 1924-25 an instrumental quartet for a limited number of engagements, an organization the like of which has never been heard in this country. The personnel of this attraction consists of Harold Bauer, pianist; Felix Salmond, English cellist; Bronislaw Huberman, violinist, and Lionel Tertis, viola player, each member being a star in his own right, and together forming one of the most remarkable constellations ever dedicated to the taxing tasks of chamber music. New literature is available to this organization, as a piano quartet is an infrequently heard combination, and clubs, colleges and music conservatories should welcome with joy the opportunity which the formation of this stellar array affords. Each artist, working in a fraternal spirit of co-operation, has accepted concessions in fee to bring the price of the quartet within the budgets of many organizations.

## Salzedo Solves a Problem

It will be of interest to concert-harpists throughout the world to know that they no longer need to look for an accompanist to play three important works with the piano. This problem has been solved by Carlos Salzedo who has recorded the piano part of three well known works for harp and piano (reduction of the orchestra) on the Duo-Art piano. These are Chorale and Variations by Widor, Danse sacrée et Danse profane by Debussy and Introduction and Allegro by Ravel. Besides solving the question of finding a capable pianist for the execution of these works in public, harpists will be thus given the opportunity of learning them with the correct tempi, and to rehearse them as many times as they wish and without any reluctance on the part of the pianist!

## Casella Orchestrates Chopin Concerto

Alfredo Casella, who is returning to America for his third tour next season, will introduce in some of his orchestral appearances his own orchestration of the Chopin A minor concerto in F minor, Opus 21. Last season Casella played his own arrangement of Albeniz' Spanish Rhapsody with the Philadelphia Orchestra. In this work, he demonstrated his excellent tact for modernizing the past masters, and it is safe to say that his arrangement of the Chopin concerto will fill a long felt want, orchestrally speaking.

## Heifetz Coming East

Jascha Heifetz is now coming East after a strenuous month on the Pacific Coast. He will stop at Urbana, Ill., February 12, then he will go to Greensboro, N. C., February 15 and Lynchburg, Va., February 16.

## Bernard Wagenaar 2d Arrives

To Mr. and Mrs. Bernard Wagenaar a son was born on Wednesday, January 23. Mother and son doing well.



## "AMERICAN ORCHESTRAS FINEST IN THE WORLD," SAYS EUGENE GOOSSENS

Exuberant Over American Experience, English Conductor Plunges Into a Maze of Work with British Orchestras—To Conduct Opera in London—Writing One Himself

London, December 23.—Fresh from his first American experience, Eugene Goossens, the young British conductor, arrived in London in time for the Christmas holidays, which he and Mrs. Goossens will spend in their Kensington home, with "the kiddies," of course. Although harassed by managers, publishers and all sorts of people connected with the business of music making, he was more than glad to talk of his first American experience over a luncheon in a Soho restaurant. He talked about it so exuberantly that one would think nothing else existed in the world but America and American orchestras.

"American orchestras are the finest in the world," was the first of a number of categorical statements calculated to make one's American chest inflate like a European currency. This, of course, we have heard before; but still one likes to hear it confirmed by so competent an authority, for Mr. Goossens has in recent years conducted every orchestra in Britain and a good many on the Continent. Of the two leading New York orchestras, of the Boston, and, above all, the Philadelphia and its genial conductor, he could not say enough.

"And how about Rochester?" we asked.

"Well, first of all, Mr. Eastman is a dear." (This was not really for publication, but never mind.) "The orchestra was new, of course, but the material excellent. Why, we had some of the finest wind players I have ever come across." (And Mr. Goossens' brother is the best oboe player in England!) "As I left it, after lots of hard work at rehearsals, it was already a splendid ensemble—better than most of the orchestras one meets about Europe. Their performance of the second Brahms, from the purely orchestral point of view, was simply magnificent. That this should be possible after a few weeks in a town of what we in England would call 'the provinces' is the great marvel. It shows that the future of music lies in America."

"But, then," Mr. Goossens went on, "you have no 'provinces' in America, have you? Rochester, beautiful residential place that it is, is to all intents and purposes a metropolis, and it considers itself the potential equal of New York. Hence there is no reason why it shouldn't have as good an orchestra. Maybe some day it will have the best orchestra in America, just as Boston and then Philadelphia have in turn captured the lead—who knows?"

This seemed to be the psychologically correct place to ask whether Mr. Goossens was going back, and we did so, with an editorial twinkle in our eye.

"Why, yes, I am so fortunate as to have been asked to come back next season for the same length of time, and I already look forward to the pleasure."

"And in the meantime?"

"In the meantime I'm going to be so busy that I don't know where to begin. I conduct both the Royal Philharmonic and the London Symphony as one of the series of 'guests' (the others being Coates, Furtwängler, Weingartner, Koussevitzky, Mengelberg, etc.), and the whole new series of popular symphony concerts of the Queens Hall Orchestra. Then I have guest appearances with practically all the English orchestras, in Birmingham, Liverpool, Manchester, and other cities. In Birmingham I have been asked to take over the season altogether, which means the hard work of building up the orchestra again. Then, in January and February, I conduct opera—the London season of the British National Opera Company at Covent Garden, and in between I have to find time to attend the meetings at Zürich of the International Jury for the Prague and Salzburg festivals of the I. S. C. M."

"Is that all?" we asked facetiously.

Like a proverbial Englishman, he took us seriously and enumerated more jobs. "But, man," he continued, "I'm a

composer, you know! I have a lot of compositions I am working on, and I simply must get them out of my system. And I am going to begin right now!"

Reticent as every creative artist is about his plans, I got only one bit of information: Eugene Goossens is working



EUGENE GOOSSENS,  
conductor, of England and Rochester.

on an opera! What it is about and all the rest is still a secret, but it seems that the British National Opera is likely to bring it out next season in a further effort to prove its right to its title.

All of which led us back to the works of his own that Mr. Goossens conducted in Rochester, and how "kind" the audience had been, and anyhow—how very topping and ripping and frightfully keen everybody was, and especially Mr. Eastman, whose counterpart he (Goossens) wished for some of the British orchestras, so that they might be able to afford a few more rehearsals than they get. As for himself, his happy spirits suggested nothing so much as a birthday party, and one could do no better than to wish him "many happy returns"—a somewhat ambiguous wish, in which, however, he most heartily concurred. C. S.

### Witherspoon Pupils in Concert

Pupils of the Herbert Witherspoon studio gave a concert at the Majestic Hotel on Saturday afternoon, January 19. Sallie Litz, soprano; Esther Stoll, soprano; Bess Barkley, contralto; Evelyn Novotny, soprano; John Hand and H. F. Johnson, tenors, were scheduled to present the program.

### Many February Dates for Kindler

Hans Kindler will fill many important engagements during February. On February 1 and 2 the noted cellist will

appear as soloist with the Philadelphia Orchestra; 3, Germantown, Pa.; 4, Glassboro, Pa.; 5, soloist with the Philadelphia Orchestra in New York; 8, Indianapolis, Ind.; 11, Chicago, Ill.; 13, Fargo, N. D.; 15, Sheridan, Wyo., and 20, Philadelphia, Pa. (Metropolitan Opera House).

### PRESIDENT INSULL TALKS

At the gala concert given for the guarantors of the Chicago Civic Opera Company, Friday evening, January 25, at the Auditorium in Chicago, Samuel Insull, president of the company, in a speech, informed the twenty-two hundred guarantors that a decrease in the cost of opera would necessitate the calling on them for only sixty-five per cent. of the money they guaranteed for the year, instead of seventy per cent. last season. The saving of five per cent. was due probably to the increased patronage the opera has enjoyed in Chicago. During eleven and one-half weeks, thirty-five operas were given with a total of ninety-one performances. Mr. Insull said:

"There has been an increase of twenty-two per cent. in the number of persons attending the opera, and the average attendance for the whole season has been about eighty-four per cent. of our capacity for ninety-one performances. The total receipts have been \$910,123. German opera has been disastrous financially and the company will have to raise a special fund among the German-American music-lovers to justify presenting eight or ten performances of German opera. The next season will begin Wednesday, November 5, 1924, and close January 24, 1925, eleven and one-half weeks again. The Wednesday matinees, so successfully launched this year, will be continued, at least four or five times."

The Chicago Civic Opera Company is now on an eight weeks' tour, during which it will cover almost ten thousand miles. After a two weeks' stay in Boston, the company will appear in Cleveland, Pittsburgh, Detroit, Cincinnati, Chattanooga, Tulsa, Houston, Dallas, Los Angeles, San Francisco, Portland, Seattle, Salt Lake City, Denver, Wichita and Kansas City. May the critics in all those cities be as kind towards the Chicago Civic Opera as the Chicago critics have been! The musical experts in all those cities should remember that, after such a strenuous season as the one just concluded, the personnel of the company is somewhat tired out and should take this into consideration in reviewing the work of the principals, chorus and orchestra. President Insull has done very well indeed for the company. He has worked assiduously and he, as well as his lieutenants, deserve the thanks of Chicagoans for having placed the Chicago Civic Opera Company in the high position it now occupies in musical Chicago. Mr. Insull, however, should advise some of his employees at the Auditorium to be more civil on the tour than they have been at home, as otherwise the Chicago Civic Opera Company will be known throughout the country as the Chicago Uncivil Opera Company. RENE DEVRIES.

### Mildred Dilling Still Busy

Mildred Dilling gave a recital (return engagement) at the Wheeler School, Providence, R. I., on January 18, and the next day she played at St. George's School, Newport, R. I. January 25 she appeared on the Mozart program of the Fifth Avenue Brick Church, and on February 5 she will give a joint recital with Rafaelo Diaz at Burlington, Vt. February 6 there will be a joint recital with Edgar Schofield, baritone, at Brockton, Mass., she having given a joint recital with Mr. Schofield in Willimantic, on January 17. February 8 will take Miss Dilling to Waterville, Me., for a recital.

### Lyell Barber's Dates

Lyell Barber, pianist, had a very successful appearance with the State Symphony Orchestra in Brooklyn, playing the Liszt E flat concerto. On January 18 he gave a program at the home of Rachel Crothers, the well known playwright, consisting of numbers by Handel, Chopin, Fauré, Debussy and Nerini. On February 7 he will give his first Boston recital at Jordan Hall, and in March will appear as soloist with the Cleveland Orchestra and the Brooklyn Orchestral Society. Besides these dates he is touring with Marguerite D'Alvarez for the third consecutive season.

### Hurlbut's Lectures on Vocal Science

Harold Hurlbut's recent lecture on The Perfected Message of Jean de Reszke was on the subject The Mental Concepts of Support and Spacing. He contrasted these two ideas with those of "force and definite physical tension" and showed the results of careful mental visioning in the case of the voices of pupils. Milla Bosio, coloratura soprano, and John O'Pray, tenor, assisted Mr. Hurlbut. His next lecture will be on the subject Releasing from Tension. The lectures are for the benefit of pupils, but visitors who make application in advance are admitted to the number of ten.

### Celebrities Join in Musicales

On board the steamship Majestic, leaving New York harbor December 15, a concert was given by Myra Hess, Dame Clara Butt, Benno Moiseiwitsch and Kennerly Rumford, and according to reports received by Annie Friedberg, manager of Miss Hess, a very large sum of money was realized for the seamen's fund.

### Rodgers to Sing Beethoven Symphony

Ruth Rodgers will appear as soloist with the New York Symphony Orchestra on January 31 and February 1, singing the soprano part in Mr. Damrosch's performances of the Beethoven Ninth Symphony. This will be Miss Rodgers' second engagement with the New York Symphony within two years.

### Thalia Sabanieva for Boston

Thalia Sabanieva, of the Metropolitan Opera Company, will make her first Boston appearance in a concert on March 2 as soloist with the Boston Athletic Association. She has just started her second season at the Metropolitan Opera House.

### Schwarz Managed by Personal Representative

Joseph Schwarz, announces that his management is now in the hands of his personal representative, Edna Nicholson Sollitt, of Chicago.

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**Enjoyable Musicale at Silverman-Curci Studios**

On Saturday evening last an enjoyable musicale was given at the new Silverman-Curci studios in Newark, N. J., which was attended by a large number of guests. According to the Newark Evening News: "it was the first entertainment of the kind to which their friends and others interested in the study of vocal art had been bidden since the studios opened, and was fruitful in enjoyment for all present."

"The singers who happily illustrated Mr. Curci's method of instruction and did credit to him by their performances were Renata Flondina and Carmen Asensio, sopranos, and Semeon Jurist, bass. So pleased was the audience by their singing that each was repeatedly encored."

Apropos of Mr. Curci's intention of giving a free scholarship, the same paper continued: "Having decided to award a free scholarship in vocal study to the young singer he believed to be the most talented among those seeking it, Mr. Curci has been testing voices for several weeks. From the many who have offered he has chosen ten. From them he will select within a few days the one he considers the most deserving. The scholarship continues until the recipient is thoroughly prepared by him for concert or operatic work."

A number of Mr. Curci's artist-pupils have been singing in various parts of the world with marked success. John Valentine, a young American tenor, gave two most successful concerts in Rome within a month, receiving the unanimous favor of the press. Magdalene Erbland, coloratura soprano, also an American, made her debut in Rigoletto at the Verdi Theater, Milan, impressing with the beauty of her voice and its fine schooling. Tina Paggi, another coloratura soprano, who has been the star of Bracale's Company on its tours of South America and Cuba, recently made her debut in Lucia with the Chicago Civic Opera Company, while several others have been singing with unusual favor throughout the country. Renata Flondina gave a recital at Aeolian Hall on Tuesday evening, January 29.

**Dorothy Jardon Honored**

Dorothy Jardon has been made a life member of the New York Police Honor Legion, besides being a captain in the police reserves with full police powers. The following letter, which Miss Jardon received recently, speaks for itself:

January 3, 1924.

Captain Dorothy Jardon,  
Hotel Hargrave,  
New York City, N. Y.

My dear Captain Jardon:

The Honor Legion of the Police Department of the City of New York have directed me as their president to communicate with you and to express for them the sincere thanks of every member for your kindness in performing for them at their recent entertainment and ball. They all feel highly honored to know that you are not only a sincere friend, but likewise a comrade in their great organization.

It was mighty nice of you again to render assistance to us with your great talents. The name of Dorothy Jardon is now synonymous with Police Department, because no police affair seems to be complete without a recital from you, our friend.

We, the police of New York, are always at your service and only consider it our duty to be ever ready to help in any way that it may be our fortune to be in a position to. I only wish that the police departments throughout the country might know of your friendship to us and our feeling toward you and that they might be as courteous to you as you have been to us.

The Police Commissioner appreciates very much your kindness and the assistance you have rendered and wishes to extend to you the greetings of the season.

With assurances of my own personal regards, and again thanking you for your innumerable favors, I beg to remain,  
Very sincerely yours,

(Signed) MARTIN J. REAGAN,  
Lieutenant President.

Miss Jardon has recently presented St. Malachy's Catholic Church, West Forty-ninth street, with the Statue of the Blessed Virgin for the Shrine of Lourdes.

**Dr. Carl's Choir Gives Samson**

William C. Carl, organist and choirmaster of the First Presbyterian Church, New York, is giving a series of special musical programs on the last Sunday evening of each month. In February the work given will be Cesar Franck's Beati-tudes, and in March, Bach's St. Matthew Passion.

On Sunday evening, January 27, the Motet Choir of the church, twenty-five picked voices, sang Handel's seldom-given oratorio of Samson, which has not been heard in the city for a long time. Dr. Carl conducted from the organ, and the soloists were Edith Gaile, soprano; Amy Ellerman, alto; Bechtel Alcock, tenor, and Edgar Schofield, bass. The church was filled to the last seat and the auditors listened to an extremely fine performance of the work. The chorus sang with notable rhythm and precision and some of the pianissimo effects challenged comparison with any choir. The soloists, too, were in excellent form, singing the solos allotted to them with intelligence and understanding. Bechtel Alcock, tenor, who rarely sings in public nowadays, having left music for a business career, joined the quartet especially for this work, which he knows by heart, at the request of Dr. Carl, taking the place of Charles Hart, the regular tenor, who is now singing with the Chicago Opera.

**Lisa Roma Wins Success with Orchestra**

Lisa Roma, soprano, won a decided success on tour as soloist with the Little Symphony. Her January engagements were as follows: January 3, Colorado Springs; 4, Pueblo; 5, Montrose; 7, Grand Junction; 8, Salt Lake City; 9, Provo; 10, Ogden; 11, Boise; 12, Baker; 14, La Grande; 15, The Dalles; 16, Seattle; 17, Tacoma; 18, Everett; 19, Victoria; 20, Vancouver; 22, Bellingham; 23, Aberdeen; 24, Portland; 25, Wenatchee; 28, Logan; 31, Arkansas City. Miss Roma is an artist pupil of Giuseppe Boghetti.

**McCormack Draws Largest Birmingham Audience**

Birmingham, January 24 (by telegram).—The largest audience that ever paid admission in the history of Birmingham concerts greeted John McCormack here last evening when he gave a recital in the All Star Course, managed by Mrs. Richard Johnson and Mrs. Orlene Shipman. Every seat in the Masonic auditorium was filled, the stage was also crowded with chairs and there were also many hundreds turned away. McCormack, in best form, sang a splendid program in a superb manner.

**Manén on Tour**

Manén has just left for his extensive western tour, which will take him to Pennsylvania, Arkansas, Kansas, Iowa, Minnesota, North Dakota and Canada. Manén's appearance in New York has been postponed until his return in March.

**I SEE THAT—**

Roberto Moranzoni has resigned as conductor of the Metropolitan Opera Company.

Giannini is meeting with great success on her first tour to the Middle West.

Hans Hess has been reengaged for two appearances at the Kansas State Agricultural College May Festival.

Mitja Nikisch will make his last New York appearance of the season at Carnegie Hall on February 8.

Eugen Plotnikoff will be conductor for the Chaliapin Russian company next season.

Levitzi has left for an extended tour of the Pacific North-west.

The Papalardo Opera Ensemble is now rehearsing Rigoletto for February appearances.

Reinald Werrenrath has just celebrated his fifteenth year with the Victor Talking Machine Company.

Clytie Hine will sing the Countess Almaviva in Hinshaw's Marriage of Figaro company.

Milan Lusk will leave for Europe about April 1 for a concert tour of five months.

Maier and Pattison played to a sold-out house in Jordan Hall, Boston.

Carl Aagaard Oestvig is singing in operetta at the Karl Theater, Vienna, at a salary of almost \$1,000 a week.

Worcester, Mass., needs a new auditorium suitable for concerts, festivals, conventions, operas, etc.

Sousa and his band were given a rousing reception at their San Francisco concerts.

Frances Berkova, violinist, has returned from a year of study and concertizing in Europe.

William A. C. Zeffi's article in this week's MUSICAL COURIER deals with The Importance of Low Tones.

Lynnwood Farnam gave two organ recitals in New York within a week.

Devora Nadworney has completed a successful tour in Maine.

Tullio Serafin, Italian conductor, will be on the roster of the Metropolitan next season.

Josef Hofmann will open his European tour in Liverpool on February 2.

Richard Bonelli has begun his engagement in Italy at the Municipal Theater, Modena.

Louis Savart, prominent Viennese singing teacher, is dead. Katharine Metcalf is now under the management of Annie Friedberg.

Harold Bauer, Felix Salmond, Bronislaw Huberman and Lionel Tertis will play some special engagements as a quartet next season.

Emilio de Gogorza left New York on January 21 for a trans-continental tour.

Gabrilowitsch will give his second New York recital in Aeolian Hall on February 16.

Alfred Gruenfeld, well known musician of Vienna, died on January 5.

Carl Friedberg will play the Beethoven Emperor concerto with the Chicago Orchestra on February 1 and 2.

Pawlowa paid a visit to the Cornish School while she was in Seattle.

Bachaus will start a Western tour early in February.

Mabelle Addison scored a success as soloist with the Apollo Club of Erie.

Monte Carlo promises to have a bigger musical season this year than any other post-war year.

Berlin has four permanent opera houses.

Korngold's latest opera, The Dark Realm, will have its premiere in Vienna early next season.

Pasquale Amato has been engaged for an extensive tour in Germany, Austria and Scandinavia.

Nikolai Sokoloff is the only American conductor who has had appearances with the London Symphony in three successive seasons.

Toscha Seidel will give his postponed recital at Carnegie Hall on Saturday afternoon, February 9.

Rosenthal states that he belongs to the old school, but doesn't see where there has been a new one since Rubinstein and Liszt.

Florence Easton will concertize immediately after she leaves the Metropolitan the middle of next month.

Motion pictures depicting the life and works of Wagner will be shown for the first time in New York at Aeolian Hall on February 16.

Dr. Dickinson's Friday noon hours of music at the Brick Presbyterian Church are well attended.

Frances deV. Ball is giving piano talks.

Harold Land scored a success singing for the Rotarians.

A movement is on foot to investigate benefit performances.

Siegfried Wagner and Willem Mengelberg both arrived in America last Sunday.

Mary Potter is booked to sing in thirty different cities during January, February and April.

Oskentont will appear in fifty-five concerts before April 1.

"The spiritual is never humorous," said Roland Hayes in an interview.

The Chicago Civic Opera Company is on an eight weeks' tour, and will cover nearly 10,000 miles.

Schipa will sing at the Evanston and Ann Arbor festivals.

Vincenzo Vannini, distinguished voice teacher of Florence, died on January 24.

Philadelphia is to have its first music festival in May.

John Heath, the American pianist, has returned to Paris to play and teach.

Frederick Stock appeared as guest conductor in two performances with the Philadelphia Orchestra.

Josef Schwarz has been re-engaged by the Chicago Opera.

Ornstein believes that it is better for a composer to write his music first and become concerned with literary theories about it afterwards.

Professor Schnéevoigt is due in America next week.

Moriz Rosenthal will teach a master class at the Gunn School in Chicago.

G. N.

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23—Yonkers, N. Y.

Jan. 7—Schenectady Chorus.

20—Orange Community Chorus.

23—Newark Lyric Club.

25—New Rochelle Choral Art Soc.

Feb. 4—Ossining Choral Art Soc.

Mar. 22—N. Y. Aeolian Hall.

Apr. 16—East Orange Women's Club.

18—Richmond, Va., Chorus.

22—Buffalo Guido Chorus.

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## BIG OPERA SEASON FOR MONTE CARLO THIS YEAR

Russian Ballet Under Diaghileff and Real International Stars Insure Unusual Brilliance—Nice and Cannes Also Feature Opera—Sistine Choir and Famous Artists Heard in Concert

Monte Carlo, December 29.—Monte Carlo promises to have a bigger musical season this year than any other post-war year. Not only is it on the cards that the opera will, by dint of novelties and real "stars," assume the importance of some of the ante-bellum times, but the presence of the Russian Ballet under M. Diaghileff will constitute a leaven of modernity and really stimulating entertainment. Both before and after the opera season proper, namely, February and March (which will again be under the direction of Raoul Guisbourg), the repertoire is largely in the hands of M. Diaghileff and his forces.

During the past month (November 25 to Christmas) the program has comprised, besides the familiar Russian ballets, a charming revival of a three act Cimarosa opera, L'Astuce Feminine, and Stravinsky's adaptation of Pergolesi's Pulcinella, already applauded in London and Paris. The work of the ballet has been uniformly excellent, and in Falla's Chapeau Tricorne a special success was earned by Leon Woznikovsky, whose dancing of the part of the miller was a real work of art.

The feature of the month of January will be a great Gounod festival, which will comprise two rarely heard works of the French master, namely, Le Médecin Malgré Lui (opera comique in three acts) and Philémon et Baucis. Chabrier's opera bouffe, Une Education Manquée, will also be heard, while the ballet will bring out a number of interesting novelties and revivals, including Francis Poulenc's Les Biches; Georges Auric's Les Facheux (after Molière); Eric Satie's Quadrille; Gabriel Fauré's Pavane, Les Ménétriers, and a seventeenth century ballet of Montclair, La Tentation de la Bergère.

For his opera season Mr. Guisbourg announces among the novelties an opera by Lily Boulanger, Faust et Hélène, and a new work by Cesare Galeotti, entitled Anton; also Février's Monna Vanna (with Muratore), Pelléas and Melisande, Ravel's L'Heure Espagnole, and the usual Italian and French masterpieces. The list of artists includes Fanny Heldy, the leading prima donna of the Paris Opéra; Marguerite Carré, Jane Laval, Mme. Kousnetzoff, Dalla Rizza, Toti del Monte and Marguerite Sheridan, and among the men Lucien Muratore, Vanni-Marcoux, Cousino and Dinah Gilly.

## AMERICANS TO SING.

Besides these favorites of Italian and French stages, Mr. Guisbourg announces that he has engaged three Americans, namely Mary Lewis, a former Ziegfeld star, Charles Hackett and the baritone, Richard Bonelli. Among the Russians are

Mme. Smirnova, Mlle. Davidova, Vaselovsky, a tenor who is heralded as a great "find," and Zaporozetz, according to Mr. Guisbourg an extraordinary basso. The season will open with a gala performance of Carmen, with Heldy and Muratore.

After the close of the opera season the Diaghileff troupe will resume its activity and throughout April will produce its more recent creations, including Stravinsky's Rossignol, Petrouchka and L'Oiseau de Feu, Prokofieff's Buffoon, Rimsky's Tamar, Sadko, etc., etc. Alongside the opera and ballet there is a series of concerts under the direction of Marc-César Scotto, at which a number of really distinguished artists are to appear. At a recent concert of Eric Nagy, violinist, played as a novelty here, one of the Legends for violin by Blair Fairchild.

## NICE AND CANNES.

Opera at Nice and Cannes is of course less brilliant than at Monte Carlo, yet here and there a special performance is worthy of note. Thus opera goes at Cannes were rewarded with a really wonderful presentation of Rigoletto on Christmas Eve, with Mme. Sabran and Messrs. Royachewsky and de Lay in the principal roles. At the Nice Municipal Opera there is to be a revival of Fauré's Pénélope, with Muratore, who has been here for the past week. Otherwise the regular company is mediocre, with the exception of Mlle. Viard, whose singing of Thais was an outstanding achievement.

On the other hand, both Nice and Cannes are active in the concert field. Cannes opened its series of classical concerts on Sunday, December 23 under the direction of Reynaldo Hahn, and a concert given by the Sistine Chapel Choir of Rome was a great success, Monsignor Casimiri, who conducted, produced his own Tantum Ergo, a beautiful work.

In Nice the Artistique has arranged a series of ten brilliant concerts, including recitals by José Iturbi, the Spanish pianist and the Pro Arte Quartet of Brussels. Jacques Thibaud is to give a recital in their new concert hall in March, and tickets for this are already largely sold. Other artists billed include Maria Sandra, soprano, and the Quatuor Le Feuvre, which began its season with a program including a quartet by Albin Magnard, heard here for the first time, and quartets by Beethoven and Debussy.

## CONCERTS BY AMERICANS.

Two American artists have arrived at the Riviera and will shortly be heard, namely Alys Lorraine, soprano (Mrs. Richard Northcott), who is preparing a musicale for the benefit of St. Dunstan's at Monaco, and J. C. Hagney, the

young tenor, who after several successful concerts in Paris and elsewhere, will be heard at the Salle Victor Hugo in Nice. LORD-VERNET.

## Hinshaw Engages Clytie Hine

William Wade Hinshaw announces the engagement of Clytie Hine, soprano, for the role of Countess Almaviva in The Marriage of Figaro company, which he is to send out next season. Miss Hine is a native of Australia, but was educated in music principally at the Royal College of Music,



White photo

CLYTIE HINE

engaged for the Hinshaw Marriage of Figaro Company.

London, where she won two scholarships and graduated with the highest honors. While still a student at the college she sang in Schumann's Genoveva, and on the strength of her work in this was engaged at Covent Garden, where she made her debut as Frieda in Das Rheingold. During her first season there she took part in the entire Wagnerian repertoire and also sang in The Marriage of Figaro and other Mozart operas. Next she was soprano soloist in a command performance of oratorio given at Windsor Castle by the London Choral Society and then joined Sir Thomas Beecham's opera company for a tour of England, singing in Electra, Rosenkavalier, the Ring, Magic Flute and Figaro. She was also selected to create the leading role in Stanford's opera, The Critic.

After the war Miss Hine joined her husband, John Mundy, the cellist, in a concert tour through the British provinces. In the spring of 1923, they both came to America and recently gave a successful recital in New York.

## Norfleet Trio Recital and Solo Engagements

The Duo-Art piano recital, in a program of ensemble music with the Norfleet Trio, and Robert Armbruster, pianist (in a number for two pianos), were heard January 12 at Aeolian Hall. The trio played, with the unique combination of Catharine Norfleet, violinist; Leeper Norfleet, cellist, and Duo-Art piano record by Helen Norfleet (who sat in the audience), works by Sinding, Borresen and Haydn. This was done in an altogether artistically satisfying manner, the little gavotte and menuet sounding dainty and clear in every feature. As to the Haydn trio, this was a revelation in splendid unity and dependability of each player, the piano themes standing forth well, with violin and cello taking turns in singing melody and passage work.

Other numbers consisted of music by Beethoven and Chabrier, for piano, played by the Duo-Art, and everything was heard by a closely attentive and appreciative audience.

Helen Norfleet, pianist of the Norfleet Trio, appeared in a piano recital in South Orange, January 9, at the home of Mrs. Floyd Robb. An enthusiastic audience heard the program of Beethoven, Chopin and Mickwitz.

Leeper Norfleet, cellist of the trio, was the artist presented by the Three Arts Club at the regular Sunday afternoon musicale, January 13. Mr. Norfleet's program comprised the brilliant and colorful sonata in A minor by Grieg, and a number of interesting short compositions from classic, romantic and modern schools. The young cellist was given a most cordial reception, and was repeatedly recalled. He had the assistance of his sister, Helen Norfleet, at the piano.

Catharine Norfleet, violinist, was heard in a solo program at the Civic Club, Sunday evening, January 20.

## Rozsi Várady Plays in Paterson, N. J.

The opening of the church concert series in Paterson, N. J., under the management of Paul Sydow, was a great success. Rozsi Várady, the Hungarian cellist, who was heralded all over the city, electrified the large audience, which filled the Presbyterian Church to capacity. LeRoy Weil, baritone, was heard in a group of songs, which he sang with much intelligence. He proved that he is a singer of sympathy and understanding. William J. Falk was the accompanist.

## Manén Wins Success in Portland

The following telegram was sent to the International Art Concert management by the Portland Music Commission the day after Manén's concert in Portland:

January 4, 1924.  
Manén concert great success. Enthusiastic reception accorded him by audience last night indicates he has in their estimation taken his proper place in the ranks of foremost violinists. Portland public would undoubtedly be grateful for early opportunity to hear this master again.

(Signed) PORTLAND MUSIC COMMISSION.

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THE INSTRUMENT  
OF THE IMMORTALS

### A Wagner Photo Drama

That Richard Wagner lived a wonderful drama is strikingly brought out by the motion pictures depicting the life and works of the immortal composer, which will be shown for the first time in New York City at Aeolian Hall on Saturday, February 16.

Realizing the possibilities of such a subject, the Messter-Film of Berlin began the task of preparing a series of motion pictures in which the most important incidents of his career would give the spectator a more intimate viewpoint than was enjoyed even by those who were Wagner's closest friends. The result is a series of portraits notable for their vividness.

It is in a measure startling to see moving before one's eyes a perfect likeness of the great master, at times with his friends Liszt, Von Bülow, Ludwig of Bavaria and others whose faces are so well known. Nothing but the sympathetic co-operation of Frau Cosima Wagner could have made the Bayreuth scenes possible.

The pictures begin by showing Wagner at the age of eight playing for his dying stepfather. When sixteen he studied with Cantor Weinlig. Then follows a period of dissipation.

In 1834 he is offered the position of conductor of the Lauchstadt Opera. He first refuses, but, meeting the leading actress, Wilhelmina Planer, he accepts. In 1836 he is conductor at Königsberg and marries "Minna."

In 1838 Wagner is conductor at Riga. While rehearsing he is interrupted by his creditors. Assisted by his friend Moeller he eludes them and the Cossack sentries.



WAGNER IS READING THE RING AT THE  
VILLA WESENDONCK AT ZURICH

He reaches a German seaport, where he boards a small sailing vessel and starts for Paris. During the voyage a terrific storm inspires The Flying Dutchman. Arriving in Paris he calls upon Meyerbeer and plays parts of Rienzi for him. Meyerbeer gives him letters, among them one to the director of the Paris Opera, who, however, refuses to do anything.

He calls upon Liszt, who receives him cordially. Minna is disheartened by his failures, but when things are the worst he receives a letter from his brother-in-law calling him to Dresden to produce Rienzi.

Rienzi is successfully produced in 1842, and at the age of thirty Wagner is appointed conductor of the Dresden Opera. He again extravagantly furnishes a home. The Flying Dutchman is produced and fails. His creditors become urgent, and when Tannhäuser fails he is dismissed.

Bakunin, the Russian revolutionist, persuades him to join the uprising of 1849. He addresses a meeting and arouses great enthusiasm. The insurrection is quelled and Wagner is forced to flee, being aided by Liszt.

He goes to Zurich. He reads the libretto of the Nibelungen Ring for a party of friends, among them being Von Bülow and his wife, Cosima, the daughter of Liszt.

King Ludwig of Bavaria sends for Wagner and establishes him in Munich in the spring of 1864. The King's Ministers seek Wagner's assistance, which he refuses. They manage to have him sent away. He goes to Lucerne, where the King visits him during the composition of The Meister-singer. Cosima, having separated from Von Bülow, comes to Wagner and they are married in 1870.

Bright days come; the Festspielhaus and Wahnfried are built at Bayreuth. Kaiser Wilhelm attends the opening performance. Ludwig receives young Siegfried. At the height of his triumphs, February 13, 1883, Wagner dies in Venice.

The last picture shows the dead master surrounded by the characters he had created.



KAISER WILHELM, THE GREAT, AT BAYREUTH

In conjunction with the picturization of the dramatic life of Wagner, excerpts from the most popular Wagnerian operas will be rendered by a group of noted Wagnerian singers.

### Costantino Back in New York

Dr. Cav. Luigi Costantino, pianist-composer, has returned to New York and resumed his activities in the metropolis.

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White photo

**ALMA BECK,**

well known contralto, who will be the soloist with the New York Philharmonic Orchestra on Wednesday evening, February 6, under Willem Mengelberg.

**ARRIVALS ON  
S. S. AMERICA**

Photo shows Mr. and Mrs. Siegfried Wagner. Mr. Wagner is the son of the famous German composer. They are here on a visit. (© Keystone View Co.)

**MAJOR JAMES ROLPH, JR., OF SAN FRANCISCO,  
AND LIEUT. COMM. JOHN PHILIP SOUSA**

bidding the Robert Dollar Company's S. S. President Harrison bon voyage at its initial round-the-world sailing, January 5, 1924.

**ROSA RAISA,**

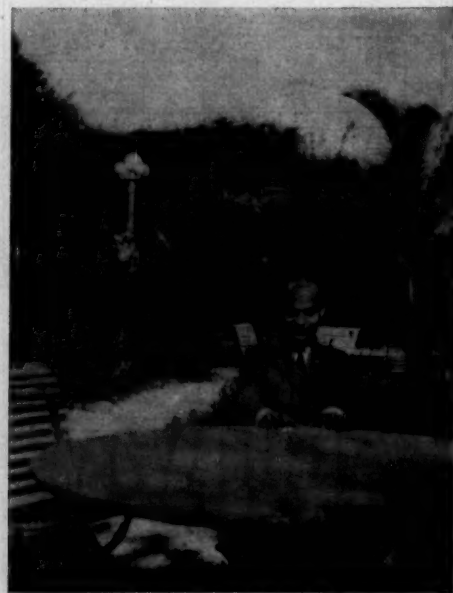
making up for Leonora in *Troatore* in her dressing room at the Auditorium Theater, Chicago. (Photo by Daguerre)

**MAY PETERSON**

is shown in the accompanying picture on her recent Southern concert tour greeting Governor Francis of Missouri at the Hotel Bon Air, Augusta, Ga., where the Metropolitan soprano sang. Miss Peterson is too well known in musical circles to need comment. Governor Francis will be remembered as the promoter of the World's Fair in St. Louis and our ex-ambassador to Russia.



**ARCHIBALD SESSIONS,**  
American organist, and three natives of Samoa. This snapshot was taken recently in Pango-Pango, Samoa.

**IN HAVANA, CUBA.**

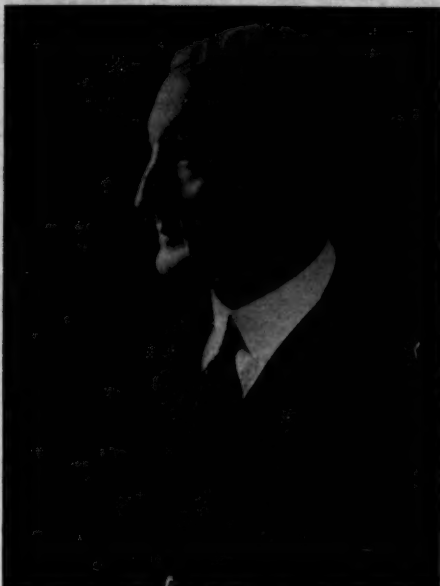
Mischa Levitzki, the pianist, snapped on his recent visit there, where he had extraordinary success.





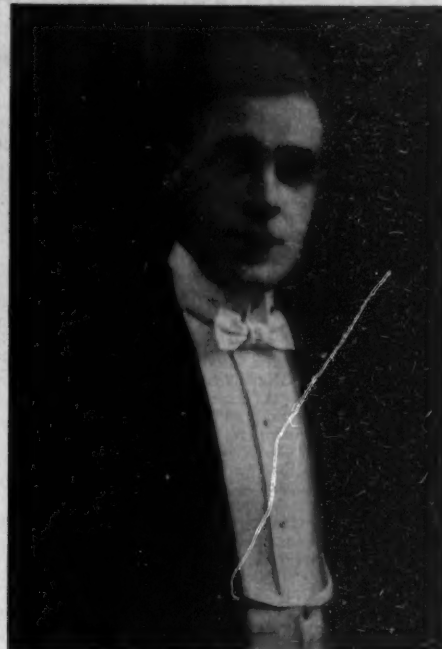
RECITAL HALL, LESCHETIZKY MASTER SCHOOL OF PIANO, PARIS.

Most important among the latest items of musical interest in Paris is the announcement that the Leschetizky Master School of Piano is to be established in its own new building, 7 Rue Chaptal. The quarters at Boulevard Berthier, where the school was temporarily established, soon proved to be wholly inadequate, and this much larger and exceptionally suitable building has now been acquired to carry on the ever-increasing work of the school. The building itself is of no small interest, situated as it is in the heart of Paris, and having been specially built for purposes of an art school. In addition to being equipped with splendid studios, it boasts of a concert hall with a seating capacity of several hundreds. For many years 7 Rue Chaptal has figured prominently in Paris as one of the principal gathering places of the artistic world. Massenet, Fauré, Reynaldo Hahn and many other illustrious musicians have been heard there.



CLARENCE WHITEHILL,

baritone of the Metropolitan Opera Company, who will appear in concert under the management of the Wolfsohn Musical Bureau. January 20 he sang in Boston with the Handel and Haydn Society. Forthcoming engagements are as follows: February 26, Elyria, Ohio; March 3, Ridgewood, N. J.; 6, St. Paul, Minn.; 7, Minneapolis, Minn.; 10, Washington, D. C., in a performance of Carmen with the Washington Operatic Society; 12, Washington, D. C., in joint recital with Margaret Matzenauer; 16, Wellsville, N. Y.; 18, Akron, Ohio, with the New York Symphony Orchestra; April 1, two appearances with the San Francisco Symphony Orchestra; May 31, Evanston Festival. (Underwood & Underwood)



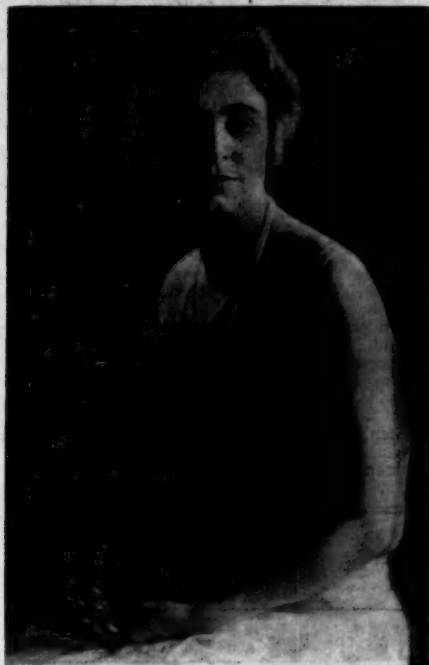
FRED C. STUDWELL,

conductor of the Port Chester Community Choral, who has worked indefatigably for three years to make the organization a well rounded musical society. An unusually fine performance of The Messiah was given under his direction on the evening of January 8, with Jeannette Vreeland, Edna Indermaur, James Price and Fred Patton as soloists.



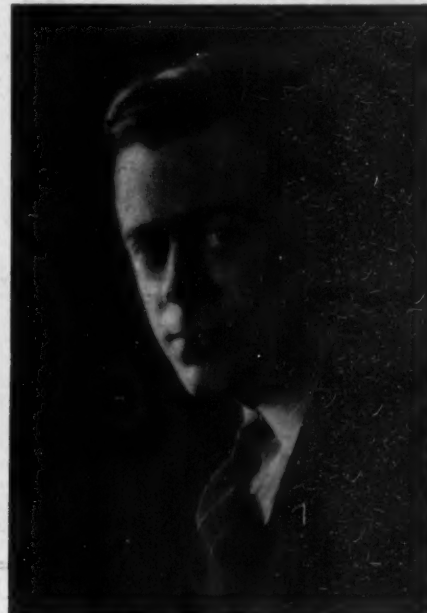
OSKENONTON

in front of his "teepee" in the woods at Raymond, Maine, where for several summers he has been one of the Regneas class in the Maine woods.



MARY WELCH.

Bookings this season for Mary Welch, the excellent contralto, have been many and her success everywhere has been most emphatic. Some of the recent and forthcoming engagements booked for this artist are as follows: During the week of January 21 she sang in the artist series at Lyon & Healy Hall, Chicago; January 27, soloist with the Chicago Civic Orchestra under Frederick Stock's direction; February 25, soloist with the Chicago Apollo Club (making her fourth engagement with this well known organization). The end of February Miss Welch will start on a tour of the South, returning toward the end of March to fill several dates in the West. In June, Miss Welch will go abroad and will remain on the other side during the summer.



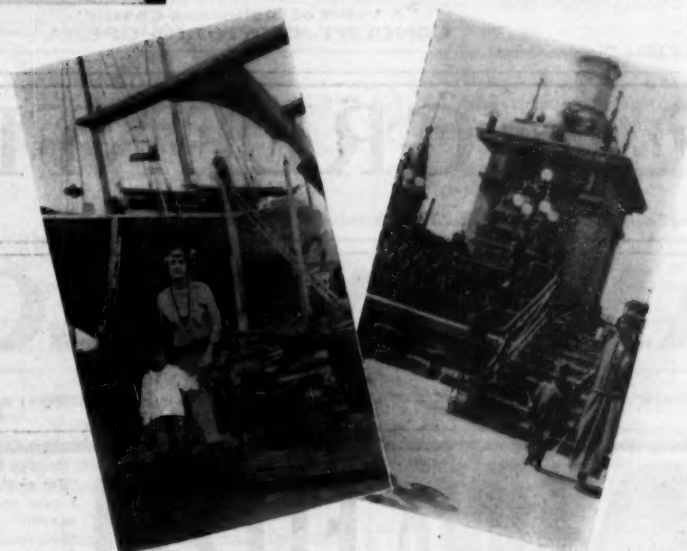
FREDERIC TILLOTSON,

the admirable young pianist, who will make his first appearance as soloist with the Boston Symphony Orchestra, Sunday afternoon, February 19, in Brockton, Mass., when he will play Liszt's arrangement of Schubert's Wanderer.



FREDRIC FRADKIN,

who will give a recital at Carnegie Hall on the evening of February 19 under the management of Paul Longone. (Apeda photo)



ESTELLE GRAY-LHEVINNE.

(Left) with her little son at Rocky Neck, Mass., and (right) in Quebec, Canada. The young violinist has had an exceedingly busy season so far and is still "going strong."



### National Opera Club's Tenth Opera and Ball

The grand ballroom of the Waldorf-Astoria Hotel was filled on January 24, and all boxes occupied (some of them by presidents of prominent women's clubs), and the interest and enthusiasm created by President Baroness von Klenner's speech, and the joy of the still larger throng which crowded the dancing floor—all this must have gratified the members of the National Opera Club. No doubt this success was in large measure the reason for Mme. von Klenner's splendid speech, so full of wisdom, originality and wit.

The two dozen young women comprising the opening chorus from *The Flying Dutchman*, including the solo-bit, sang well under Carl Fiqué's direction; men joining them, the Festival Chorus from *Robert the Devil* was sung with snap and brightness. Katherine Noack Fiqué (soprano), Arthur Bauer (tenor), and Mathilde Radlauer (mezzo-soprano) gave a scene from *Cavalleria Rusticana*, likewise conducted by Mr. Fiqué, showing dramatic values, the singers being vivid in their characterization and acting; especially was this the case with the first two. The National Opera Club Choral followed with a graceful and effective performance of *Nevin's Wynken, Blynken and Nod*, with incidental soprano solo by Mignon Spence; her pretty and sweet voice, with high A flat, helped make it one of the most enjoyable features of the evening. The piano accompaniment, played in duet form, was most capably done by Mrs. Nathan Loh and Anna M. Backhaus.

A special feature was that which closed the program, viz., the presentation in operalog form of *I Pagliacci* by Paul Le Perrier. Frances Woodward at the piano. Miss Le Perrier does this in costumes, telling the story with piano accompaniment, then retiring and changing into three costumes, when she reappears and sings the soprano arias, as well as her portion of the duets. The fair singer made a fine hit with this original manner of giving the opera, singing well, and acting and dancing even better. Miss Woodward at the piano was a big aid, for she played with entire technical control and warmth, receiving her share of applause.



Photo by Henry Haverlock Pierce, New York & Boston  
MME. KATHARINE EVANS VON KLENNER  
(From portrait bust by C. S. Paola, sculptor)

form of vocal music; we need city and political clubs to aid us, along with literary and educational clubs, all of them exciting interest in opera. More music, yes; but better and larger audiences! Only one real opera in New York, and that for those who can 'pay the price'—this is wrong. Her allusion to opera as "three in one" amused hearers; it was apt, for she meant the combination of music, acting and scenery. She said she did not want to be an angel, and with the angels stand; rather, she wanted an Angel to back the National Opera Club in its wide-reaching plans. During the ten years of the club's existence she has never missed a board, committee or club meeting (strong applause). Then she introduced the following presidents of clubs, viz., Mrs. John Booth, New York State Federation; Mrs. Thomas Slack, City Federation; Mrs. Harry Lilly, Priors Club; Edyth Totten, Drama-Comedy Club; Mrs. Mildred Easton, Fine Arts; Harriet Holt Dey, former president Woman's Press Club; Mme. Polifeme, Mrs. Jack Loeb, Treasurer McMannus. She spoke especially of the good work done by Romualdo Sapio and Clementine De Vere

Sapio during their ten years' activity in the club, mentioned the hard and capable work of Carl Fiqué and Mrs. Fiqué, and gave due credit to her many co-workers of various committees.

The presidential box was beautiful, being surmounted by large American flags, with the white and gold club banner at the side, also the marble bust of Founder and President von Klenner; and the president's chair with background of royal ermine; effect of the whole affair was one of great activity and potential promise, and the brilliant scene when the dancing began was unusual.

### Carmela Ponselle Returns to Vaudeville

Carmela Ponselle has returned to vaudeville as a "single," her first appearances being at the Palace in New York, where she was a headliner in a recital of her favorite songs. This does not mean, however, that she will give up her concert work, for following this tour she will again fill concert engagements. At the Monday matinee at the Palace, when she made her debut as a single, Rosa Ponselle, of Metropolitan Opera House fame, was in the audience with a party of grand opera singers who gave the artist an ovation and sent many flowers over the footlights. After her recital Carmela received in her dressing room and laughed when some one spoke of this as her debut. "A debut," she said, "makes one think of the first appearances, and I hardly remember anything but the stage. And how I had to fight to plant my foot even upon the first rung of the ladder! I heard some one sing *Home, Sweet Home* when I was eight years old, and all I could think of was that I was a beggar who had no 'home, sweet home.' As I grew older I still thought of the song and in fancy dreamed of hearing the accompaniment. I was fifteen years old and still my father refused to let me have a piano for fear I would go on the stage. But a dear friend, Anna Ryan, taught me the piano and showed me how to study, and finally, after I had been singing in the church for some time, I saved enough money to come to New York to study.

"When I found out what it meant," she continued, in answer to the query if she were not discouraged at first, "it merely made me determined to accomplish things. I remember my first position netted me seven dollars a week and I received three for singing in church. Ten dollars did not go very far in the way of giving me food and study. When I saw the advertisement of some one who wanted a cloak model I had no very clear idea of what a cloak model did or what her position was in the world, but I had to do something. Well, I got the position at eighteen dollars a week, and after some experience secured a position on Fifth avenue at fifty dollars a week. I stayed there for some time and studied harder than ever. Then some one heard me sing and suggested vaudeville. Later I conceived the idea of a vaudeville act in double and I sent for sister Rosa to come to New York. I need not tell you the rest so far as she is concerned."

"Do you anticipate an operatic career?"

"Certainly I plan for the opera," was the reply. "It will be wonderful when Rosa and I sing together, for my voice is totally different from hers."

"How about your future plans?"

"My summer engagements will include appearances with the Civic Opera Company at the Polo Grounds in Aida and *Cavalleria Rusticana*. In the fall I shall have an extended Western tour."

### Cecil Arden Delights Providence

On January 11 and 13 Cecil Arden, of the Metropolitan Opera Company, sang before two widely different audiences in Providence. Her first appearance was before the Chopin Club. Her program consisted of some beautifully contrasted numbers by Mozart, Rosa, Strauss, Hugo Wolf, Fourdrain, Hadley, and others. At the close of her program she sang *Carmen's Dream*, the special concert number which has been arranged for Miss Arden by her teacher, Buzzi-Peccia, in an exquisite Spanish costume. The applause after this number was so great that Miss Arden was compelled to sing three encores at the close.

On Sunday afternoon, together with the noted cellist, Gutia Casini, Miss Arden sang for an audience of 25,000 people. Her program was entirely different from that which she sang before the Chopin Club, with the exception of *Carmen's Dream*, which she repeated. She very graciously sang several encores at the close and every one who heard her voiced the hope that she would be heard again in Providence in the near future.

Appended is an excerpt from the Providence Journal of January 12:

Miss Arden possesses a charming personality as well as a fine voice. Gowned in most becoming fashion, she won her audience the moment she stepped forward for her first number. Beginning the program with the Mozart aria, *Deh Vieni non tardar*, and three well contrasted songs which completed the group, she revealed her voice and art in a manner that brought generous applause. Her voice is a mezzo-soprano of considerable range. In the lower register it is broad and rich, and the middle and upper tones are full and strong. It is a voice well adapted to use in operatic roles. . . . Miss Arden's vocal proficiency was shown in songs of varied style. In those of light character she did not force her voice, and the tone quality was pure and sweet. So pleasing was her performance that her hearers demanded extra numbers, which she obligingly provided.

### Ethyl Hayden Active

Ethyl Hayden, soprano, recently appeared in the second concert of the series given by the Willimantic Community Entertainment Association. Miss Hayden will be heard this season with the Hartford Philharmonic. In Concord, N. H., she has been engaged for an appearance with the Music Teachers' Association. During the first two weeks of April, Miss Hayden will appear in recital in Sunbury, Franklin, New Castle (Pa.) and in Cleveland, Ohio, with the Cleveland Orchestra. She will also have a return engagement with the Indianapolis Maennerchor, March 3.

### Frederick Southwick Recital February 4

Frederick Southwick, well known baritone, will give his New York recital in Aeolian Hall on the afternoon of February 4, singing a varied program. William Reddick will be the accompanist.

### Edna Estwald Praised

Edna Estwald sang recently for the Music and Art Lovers' Club, following which the New York American stated that she possesses a soprano voice of beautiful quality and fine texture.

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# MUSIC ON THE PACIFIC SLOPE

## SAN FRANCISCO GIVES SOUSA ROUSING WELCOME

**Famous Band King Returns After Two Years' Absence—Much Enthusiasm at Fifth "Pop" Concert—Chamber Music Society Gives Program—Persinger Gives Recital—Orchestra's Numbers Varied—Notes**

San Francisco, Cal., January 13.—John Philip Sousa returned here after an absence of two years, and, under the management of Selby C. Oppenheimer, gave five concerts during his three day stay. At each performance Mr. Sousa played to capacity audiences. His programs contained many of his own compositions which he conducted with accustomed dash. In the rendition of the Nobles of the Mystic Shrine, the Sousa forces had the co-operation of the Islam Temple Shrine Band. Mr. Sousa at each concert was the recipient of a hearty ovation.

### FIFTH "POP" CONCERT

On the afternoon of January 6, Alfred Hertz led the San Francisco Symphony Orchestra through a program of popular appeal. The usual Sunday enthusiasts were present, giving evidence of their approval to such an extent that Mr. Hertz was compelled to repeat several of the offerings. The program included the overture to the Rienzi and the introduction to the third act of Tristan and Isolde. The ballet music from Borodin's Prince Igor, was excellently rendered. The remainder of the program consisted of Berlioz's Damnation of Faust; the Andante Cantabile from Tchaikowsky's string quartet; Percy Grainger's Molly on the Shore and Irish Tune from County Derry.

### SAN FRANCISCO CHAMBER MUSIC SOCIETY

The Chamber Music Society of San Francisco, after a successful tour of Southern California, gave its local admirers another delightful evening of chamber music. For the third program of the series it chose the Mozart and Cesar Franck quartets. Messrs. Persinger, Ford, Ferner and Firestone played both numbers with strict adherence to style and tradition.

### LOUIS PERSINGER WITH FORTNIGHTLY SERIES

Louis Persinger recently gave a violin recital under the direction of Ida G. Scott, organizer of the fortnightly concerts. Mr. Persinger enjoys popularity in this as well as other California cities where he has appeared in recitals, as concert master of the San Francisco Symphony Orchestra, and as musical director and first violinist of the San Francisco Chamber Music Society. Mr. Persinger chose for his contributions works from the composers of the early seventeenth and eighteenth centuries (a number of which have seldom been heard here) and the usual group of moderns. Specially pleasing and interesting was Edwin Schneider's Idyll. Charles Hart was the accompanist.

### SAN FRANCISCO SYMPHONY ORCHESTRA

A delightful program of symphonic works was given by Alfred Hertz and the musicians of the San Francisco Symphony orchestra at the seventh pair of concerts on the regular subscription series. This was made up of Beethoven's symphony No. 2; Gustave Holst's suite, Beni Mora, played here for the first time; and that interesting composition of Richard Strauss' Death and Transfiguration.

### NOTES

The concert of the Pacific Musical Society took place in the ballroom of the Fairmont Hotel. Those participating were Myra Palache, pianist; William Poyner, violinist, accompanied at the piano by Daisy Hirschler and Marguerite Raas Waldrop, soprano, accompanied by Uda Waldrop.

Charles D. Isaacson, of New York, was a recent visitor in this city and the honored guest at several banquets and luncheons.

Much interest is manifest in the approaching visit of Povla Friish, Danish soprano, who is to conduct a class of advanced students in the art of song interpretation.

Ada Clement, pianist and head of the San Francisco Conservatory of Music, and Rena Lazelle, a faculty member of

the same conservatory, have returned to this city after a two months' sojourn in the East.

Pearl Hossack Whitcomb presented a number of her pupils in a matinee song recital. The students were assisted at the piano by Irene Millier and reflected credit upon the training they are receiving.

Evelyn Sresovich Ware, pianist and teacher, presented her advanced pupils in concert recently.

A Christmas program was rendered by the younger piano students of Henrik Gjerdrum. Mr. Gjerdrum's residence studio was filled with his personal friends and those of the participants, who fully enjoyed the artistic efforts of the young musicians.

Lena Frazee, contralto, has returned to her home city after a residence of over two years in New York.

A concert, for the benefit of the organ fund, was given under the direction of Stella Raymond Vought in the Fitzgerald Memorial M. E. Church. Lillian Birmingham, president of the California Federation of Music Clubs, and Lillian Coffin, president of the Soroptimist Club of San Francisco, were the guests of honor. C. H. A.

## LOS ANGELES VISITED BY SAN FRANCISCO MUSICIANS

**Splendid Program Is Offered by the Chamber Music Society of San Francisco—Helen Teschner Tas Soloist with Orchestra—Local Chamber Music Society Also Delights—Nyiregyhazi in Recital—Notes**

Los Angeles, Cal., January 13.—The seventh pair of symphony concerts, given January 11 and 12, offered the Brahms symphony No. 1, in C minor, Op. 68. The soloist was Helen Teschner Tas, the American violinist, in her first appearance here. She played the Mozart concerto in A major—Köchel, No. 219. As always, Mr. Rothwell's conducting gave the soloist every chance, while not in any sense sacrificing the ensemble. The program closed with Strauss' Merry Pranks of Till Eulenspiegel.

### CHILDREN'S SYMPHONY CONCERT.

The second children's concert was given by the Philharmonic Orchestra on the afternoon of January 9, Walter Henry Rothwell conducting. The soloists on this occasion were the four Carlo Concert children, who sang On Wings of Song, Mendelssohn, and the Brahms Lullaby.

### MARJORIE DODGE SOLOIST WITH PHILHARMONIC.

The fifth Sunday afternoon concert by the Philharmonic Orchestra took place on January 6, with Marjorie Dodge, soprano, as soloist. The program included Liadow's Polonaise; Grieg's Lyric Suite; Elgar's Serenade Lyric; Messidor, by Bruneau; Prelude and Love Death from Tristan and Isolde; and Caprice Espagnole, by Rimsky-Korsakoff. Miss Dodge sang arias from Der Freischütz and Herodiade, giving an excellent account of herself.

### SAN FRANCISCO CHAMBER MUSIC SOCIETY.

The annual visit of the Chamber Music Society of San Francisco is one of the treats given Los Angeles by our own Chamber Music Society, whose guests they are. The program offered December 21, by the San Francisco organization, was excellent. This society is composed of Elias Hecht, founder and flutist; Louis Persinger, musical director and first violin; Louis Ford, violin; Nathan Firestone, viola, and Walter Ferner, violoncello. The program was comprised of three compositions by Mozart, Beethoven and Dohnanyi.

### LOS ANGELES CHAMBER MUSIC SOCIETY.

The sixth concert of the Los Angeles Chamber Music Society was given on January 4 at the Gamut Club Theater. The numbers offered were the Haydn string quartet, Op. 76, No. 5, in D; Goossens' Fantasia quartet, and the Cesar Franck piano quintet. The program was given by the Philharmonic Quartet, Sylvain Noack, violin; Henry Svedrofsky, violin; Emile Ferir, viola, and Ilya Bronson, violoncello. The soloist was Alice Batchelder Coleman, pianist and ensemble artist of Pasadena. Mrs. Batchelder is giving a

series of chamber concerts in Pasadena this year, as is her custom.

### SCHUMANN-HEINK HEARD.

Ernestine Schumann-Heink, after an absence of two years, appeared before the usual crowded house with a stage full of seats, and every corner of the auditorium filled. Kate Hoffman was again her accompanist. The violinist, Florence Hardeman, made instant appeal to the audience and had to respond to several encores.

### NYIREGYHAZI IN RECITAL.

Nyiregyhazi appeared in piano recital in Philharmonic Auditorium on the evening of January 7, giving a varied program.

### ELENA GERHARDT DELIGHTS AUDIENCE.

Elena Gerhardt appeared in recital January 10, after a long absence. She gave pleasure to her many admirers in the singing of two groups of German lieder, one of Schubert, and the last of Richard Strauss. The middle group was miscellaneous: Handel, Wolff, and three songs by English composers—the entire group given in English. Paula Hegner was her capable accompanist.

### NOTES.

Maybelle Strock, soprano, is now making Los Angeles her home. She appeared with Francis Marion Ralston, pianist, and Antoinette and Joseph Zoellner, Jr., violinist and cellist, at Whittier, before the Whittier Woman's Club on January 7.

Elsa Van Norman has opened classes for sight reading, ear training, rhythm and part singing in the Gamut Club building.

Fred McPherson is still receiving congratulations for his singing of the bass solos in The Messiah. J. C.

## PALO ALTO ITEMS

Palo Alto, Cal., January 15.—The third concert of the current season of the Peninsula Musical Association was given on January 10 by the Griffes Group—Olga Steeb, pianist; Sascha Jacobinoff, violinist, and Lucy Gates, soprano—in the Stanford University assembly hall. A large audience expressed its pleasure in the ensemble playing, particularly after the Mozart El Re Pastore. Each artist was heard in a solo group as well as in ensemble.

Recent community house concerts have been interesting and varied. December 30 brought Celia Huntington Steere, soprano, and Margaret Zimmerli, pianist, in a brief and well arranged program. Mrs. Steere was heard in two groups, including a number of Christmas songs and carols. Miss Zimmerli was excellent and a Leschetizky arrangement for the left hand elicited particular appreciation.

On January 8, Dorothy Bradbury, pianist, assisted by Helen Elizabeth Emlay, soprano, of Palo Alto, appeared for a brief hour of music and captivated a large audience. Miss Bradbury played the Beethoven-Busoni Ecossaises and the Chopin scherzo in B-flat minor.

On January 13, vocal solos and group numbers by two violins and piano made up the program. The artists were Maria Anderson, soprano; Mrs. Elliott Blackwelder, and Elizabeth Peirce, violinists; with Mrs. E. C. Franklin as accompanist. C. W. B.

## Sylvia Lent Heard in Ridgewood

Sylvia Lent, violinist, was the artist selected for the third of the Ridgewood recitals held in the High School Chapel in Ridgewood, N. J. According to the Passaic Daily News, "The charm of Miss Lent's playing was never shown to better advantage. She was assisted by Max Jaffe, pianist, and their performance of Max Bruch's majestic concerto in G minor was a magnificent piece of work." The News critic also praised Miss Lent highly for her playing of lighter numbers.

## Heifetz on Coast

Jaścha Heifetz is spending a busy month on the Pacific Slope. He played at Oakland on January 25, in Portland (Oregon), on January 28, in Vancouver on the 30th, and will be heard in Seattle on the 31st.

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## REVIEWS AND NEW MUSIC

### Easter Music

(Lorenz Publishing Co., Dayton, O.)

KING TRIUMPHANT, an Easter cantata, by E. L. Ashford.  
JESUS LIVES, an Easter cantata, by Chas. H. Gabriel.

### Three Part-Songs

(Oliver Ditson Co., Boston)

WERE YOU THERE? negro spiritual (three-part song for women's voices), by Charles Fonteyn Manney.  
PIRATE DREAMS, three-part song for women's voices, by Charles Hueter.  
A MINUET AT MARLEY, three-part song for women's voices (Beethoven), arranged by N. Clifford Page.  
ON SONG'S BRIGHT PINIONS, three-part song for women's voices (Mendelssohn), arranged by N. Clifford Page.  
OH, WHEN I GET TO HEAVEN, negro spiritual (three-part song for women's voices), by Chas. F. Manney.  
THE FAIRIES' REVELRY, three-part song for women's voices (Gabriel-Marie), arranged by Shirley Dean Nevins.  
SIX WEEKS OLD, four-part song for women's voices, by Gustave Ferrari.  
IMPATIENCE, three-part song for women's voices (Franz Schubert), arranged by Clarence C. Robinson.  
THE FAIRIES' DANCE, four-part song for women's voices, by Gustave Ferrari.  
THE CAVALIER'S SONG, part song for men's voices, by Stanley R. Avery.  
THE SLEEPING PRINCESS, three-part song for women's voices (Alexander Borodine), choral version by Victor Harris.  
LOVE SONG, three-part song for women's voices (Josef Hollman), arranged by Victor Harris.  
STARS OF RADIANT NIGHT, three-part song for women's voices (N. Tcherepnin), arranged by Victor Harris.  
CRADLE SONG, three-part song for women's voices (N. Tcherepnin), choral version by Victor Harris.

(Gamble Hinged Music Co., Chicago)

SING A SONG OF SIXPENCE, part-song for mixed chorus, by Sturkow-Ryder.

### Miscellaneous Music

(The Arthur P. Schmidt Co., New York)

O PERFECT LOVE, song with violin obligato, by W. J. Marsh.  
THE STORM, song, by Florence Newell Barbour.  
TELL ME, THOU WANDERERS, song, by Florence Newell Barbour.  
CRADLE SONG, for organ (Gretchaninoff), trans. by Harold Vincent Milligan.  
SOLITUDE, for organ (Stcherbatcheff), trans. by Harold Vincent Milligan.  
ORIENTAL SKETCH, for organ, by Arthur Foote.  
SUMMER FANCIES, for organ, by Rosseter G. Cole.  
HYMNUS, for organ, by Rosseter G. Cole.  
POSTLUDE ON ST. GERTRUDE (Onward, Christian Soldiers), for organ, by George A. Burdett.  
CRADLE SONG, on St. Sylvester (Jesus, Tender Shepherd), for organ, by George A. Burdett.

(Schroeder & Gunther, New York)

A MERRY DANCE, for piano, by Ida Bostelmann.  
FLAMES, for piano, by Homer Nearing.  
NOCTURNE (on an old melody), for piano, by Homer Nearing.  
CAMEO, for piano, by Elliot Griffiths.  
IOWA FOLK SONG, for piano, by Elliot Griffiths.  
A LA CHACONNE, for piano, by Elliot Griffiths.

(Harold Flammer, Inc., New York)

LA CLAVEL, Spanish Song, by Katherine Allan Lively.  
PETITE VALSE, for piano, by Henri Renard.  
DANCE OF THE ELVES, for piano, by Edna G. Gussen.

(Mauro F. Cardilli, New York)

CANDIDE VELE (Dream-Flames), song, by Gennaro M. Curci.

(M. Wismark & Sons, New York)

SING ALONG, song, by Arthur A. Penn.  
TAKE THOU MY HAND, sacred song, by Frederick W. Vanderpool.  
IN A SUNNY LITTLE TOWN, song, by Frederick W. Vanderpool.

(J. & W. Chester, Ltd., London)

FLUTES, opus 10 (songs), by Eugene Bonner.  
TWO SONGS FROM THE CHINESE, by Eugene Bonner.

(Chappel-Harms, Inc., London and New York)

USEFUL TEACHING SONGS, (Vol. 1, soprano; Vol. 2, mezzo-soprano; Vol. 3, contralto; Vol. 4, tenor; Vol. 5, bass and baritone), all compiled and edited by Liza Lehmann.

(Oliver Ditson, Boston)

### Deep in the Night (Song)

By Janet Grace

This is one of the best songs that it has been this reviewer's pleasure to find upon his desk in many a day. It is a real work of art, serious, unaffected, sensible, with a good tune arranged with interesting harmony and counterpoint. The voice part is well managed, and the whole thing shows decided originality.

(Oliver Ditson, Boston)

### Memory's Harbor (Song with Violin)

By Robert Coverly

A very simple, easy thing with a popular tune. Likely to be successful. It may be sung without the violin obligato.

### Six Purple Violets (Song)

By Dagmar De Corval Rybner

A waltz tune of little interest, dressed up in modulations and accompanying complications that add nothing to it.

(Oliver Ditson, Boston)

### Original Compositions and Transcriptions for the Organ (Third Series)

Those at hand are as follows: Romanza in F, Carl Busch, arranged by Orlando A. Mansfield; Valse Mignonne, Rebikoff, transcribed by H. Clough-Leighter; At the Window, Lemont, arranged by William J. Smith; Phanise, Mansfield, and Springtime, Grieg, transcribed by Federlein; Tendresse, Lemont, arranged by William J. Smith.

These names and titles stand for themselves and need no further commendation.

(Arthur P. Schmidt, Boston)

### Violin Compositions

By Gail Ridgeway Brown

A Song of Summer, Winter Winds, and Venetian Serenade. The first is a simple melody with simple accompaniment—a piece of no great beauty and little distinction. Winter Winds is a moto perpetuo, a most excellent study. The Serenade is quite a bright tune and will be liked.

(H. W. Gray Co., New York)

### Charity

A Cantata for Soprano Solo, Chorus and Organ, with Harp and Violin, ad lib. Text from the Bible. Music by N. Lindsay Norden (20 Pages)

A simple and pleasing piece not too long for ordinary church service. It presents no difficulties of any kind, and the solo is often in unison with the sopranos, and seems as if it might be taken by the sopranos throughout.

(J. Fischer & Bro., New York)

### From a Sufi's Tent

A Song Cycle for Four Solo Voices, with Chorus ad lib.

By Lily Strickland

This is a volume of sixty-four pages, done in very Oriental style, with a great deal of skill and a showing of real melodic invention. It is first rate music, music that is based upon attractive themes and interestingly developed. Whether or not the melodies are authentic Sufi melodies, we have no means of knowing. In any case, they have that character and are consequently quaint and alluring as well as mysterious. It is fair to predict that this colorful work will be successful.

(Boston Music Co., Boston)

### Little White Moon (Song)

By Bertrand-Brown

A waltz song decorated with the portrait of a baby on the cover and several similar portraits on the music pages. The author finds it "picturesque" and has a footnote on the last page to say so. Undoubtedly there are many people who will agree with him.

(G. Schirmer, New York)

### Legend of the Hermit Thrush (For Violin and Piano)

By Michael Banner

A most original piece of music! It appears to be made entirely out of the song of the thrush, and this results in something altogether new, like unto nothing in music of which this reviewer has any knowledge. It is far removed from the childish efforts in this direction of the early days of music, and of the equally childish efforts of certain song writers. The violin part is very difficult, but will repay the study necessary to its proper execution. A piece violinists should have a look at.

### Two Melodies for Cello with Piano

Accompaniment

By Otto Ortmann

These are Berceuse and Pensée d'Amour, very pretty tunes, well arranged. They are well suited to the character of the cello and offer opportunity for the display of its luscious tone and power of sostenuto. Both are pieces it is a pleasure to recommend.

### My Dearest One (Ballad)

By Robert W. Wilkes

A popular song of sentimental type, which will rest devotedly upon many sentimental pianos.

### A Letter to Santa (Song)

By Robert Braine

Just a simple little song for children. Very gay and bright. M. J.

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## FOREIGN NEWS IN BRIEF

## STRAVINSKY'S SOLDIER'S TALE FOR BERLIN.

Berlin, January 4.—Berlin will this month hear for the first time Igor Stravinsky's *Soldier's Tale*. The work will be presented with practically the same participants as when given at Leipzig for the first time in December, namely Hermann Scherchen, scenic and musical director; Carl Ebert, Kurt Lick, Herbert Böhm and Lina Garstens, of the Leipzig Schauspielhaus. A. Q.

## A BILLION FOR ONE OPERETTA ROLE.

Vienna, December 31.—Carl Aagaard Oestvig, the Staatsoper's lyric tenor star, has severed his connection with that house (his retirement coinciding with the withdrawal of his American tenor colleague at that theater, Carl Fischer-Niemann), to create the tenor role at the Carltheater in Lagunenaufer, which is the first venture into comic opera of Julius Bittner, whose maiden symphony has recently been performed by the Philharmonic under Weingartner. Oestvig's contract (which your correspondent has had opportunity to see) calls for a salary from the Carltheater of one billion for 100 appearances—which is by far the highest fee ever paid to an artist in the theatrical history of Vienna. P. B.

## VIENNA VOLKSOPER'S TRIPLE JUBILEE.

Vienna, December 18.—The Volksoper celebrated a triple jubilee this week in commemoration of the thirtieth anniversary of the completion of the building, and the twenty-fifth anniversary of the day when the house was turned into an operatic theater. Incidentally the date coincided with Felix Weingartner's fifth anniversary as director of the Volksoper, and Weingartner was present to conduct the elaborate festival performance which was attended by prominent officials of the State and municipality. P. B.

## A PIANOFORTE CONCERTO BY ERNST KRENEK.

Winterthur (Switzerland), December 28.—At the fifth symphony concert of the Collegium Musicum of Winterthur, the much-looked-forward-to first piano concerto of Ernst Krennek was given its first hearing. Eduard Erdmann played the piano part and Hermann Scherchen conducted, the two artists being in most perfect sympathy with the work and the intentions of the composer. This concerto must be counted among the best of Krennek's works and it fully deserved the success which the audience accorded it. H. W. D.

## SWITZERLAND WELCOMES DEBUSSY WORK.

Zurich, December 28.—The most conspicuous achievement of the present season has been the first performance of *Le Martyre de Saint Sébastien*, a mystery play by Gabriele d'Annunzio, music by Claude Debussy, performed by the Zurich Mixed Choir under the baton of Dr. Volkmar Andreae. The work as originally written for the theater proved ineffective. The version performed at Zurich is an arrangement for concert use by André Caplet of Paris, a Debussy pupil, who also conducted the first theatrical performance in 1911 as well as the first concert performance in 1922 at Paris. The Zurich production made it quite evident that the Caplet version means a welcome addition to choral literature and that *Le Martyre de Saint Sébastien*, although one of the most difficult works of its kind, can be sure of a success in other cities than Paris. Another performance of it at Geneva, under the conductorship of Ernest Ansermet, has also been a great success. H. W. D.

## GERMAN CONDUCTORS INVITED TO CONDUCT IN RUSSIA.

Berlin, January 3.—Fritz Busch, conductor of the Dresden Staatskapella, has been invited by the Soviet Government to conduct four important concerts in the Municipal Theater, Moscow, and ten concerts in Petrograd. It is understood that a similar invitation has been sent to Richard Strauss. A. Q.

## AMERICAN TENOR IS GUEST IN BERLIN.

Berlin, January 4.—The American tenor, Karl Fischer-Niemann, of the Vienna Opera, has been engaged for forty appearances at the Deutsches Opernhaus in Berlin. A. Q.

## KORNGOLD'S NEW OPERA FINISHED.

Vienna, December 31.—Erich Wolfgang Korngold's latest opera, entitled *The Dark Realm* (*Das Dunkle Reich*), with libretto by Hans Müller, is to have its première early next season at Vienna. P. B.

## WILL BATTISTINI TAKE HOLY ORDERS?

Monte Carlo, December 30.—Matia Battistini, the celebrated baritone, has issued a statement in the local press denying the fact that he has entered the monastery of the Franciscan Order near Rome. The statement, however, contains no hint of his future intentions, and according to persistent rumors the master of bel canto will enter the order at an early date. L. V.

## PASQUALE AMATO TO APPEAR IN BERLIN.

Berlin, January 4.—Pasquale Amato, the well-known baritone, has been engaged for an extensive tour in Germany, Austria and Scandinavia, beginning about the middle of February. Appearances at the Berlin Staatsoper are also announced, the first being in the role of Falstaff. A. Q.

## ALFRED GRÜNFELD AND LOUIS SAVART DEAD.

Vienna, January 4.—Alfred Grünfeld, the celebrated Viennese pianist, died here today in his seventy-second year. (See obituaries on another page). P. B.

## WEIMAR HEARS BORIS GODOUNOFF FOR FIRST TIME.

Weimar, January 3.—Thanks to the broadminded policy of General Musical-Director Julius Prüwer, the National Theater in Weimar has just produced for the first time

Mussorgsky's masterpiece, Boris Godounoff. Prüwer, who has no rival among German conductors as regards zeal for its furtherance and interpretation, was responsible for the first German production of Boris at Breslau in 1913. The performance at the Weimar theater was an excellent one, in which orchestra, chorus and cast shared honors. H. M.

## EMMY KRÜGER STARS IN PARSIFAL.

Zürich, December 15.—Nearly ten years later than at Zürich, where the first European performance of Wagner's *Parsifal* outside of Bayreuth took place, *Parsifal* has now been given for the first time at Berne, the metropolis of the Swiss Federation. The work left a deep impression on the visitors, which was specially due to the excellent production of Director Peppeler, the noble conducting of Dr. Nef and Emmy Krüger's rendering of Kundry, the Berne press saying of her that it is no wonder that Siegfried Wagner has contracted her for next year's performances of *Parsifal* at Bayreuth. H. W. D.

## MADRID HEARS BRAHMS' CONCERTO FOR THE FIRST TIME.

Madrid, December 27.—The Brahms violin concerto, which has never been heard in Madrid before, was introduced yesterday to a great audience at the Teatro Real by Josef Szigeti, under the baton of Arbos. R. P.

## SCHNÉEVOIGT AS GUEST OF BOSTON SYMPHONY.

Berlin, December 28.—Professor Georg Schnéevoigt, conductor of the Koncertföreningen in Stockholm, the Philharmonic in Christiania, and the summer concerts in Scheveningen, Holland, will sail for America January 31 on the S. S. George Washington. While the primary purpose of his flying trip is to visit his daughter in Philadelphia, his presence in America has been taken advantage of by the directors of the Boston Symphony Orchestra, who have invited him to conduct two concerts of the orchestra on March 8 and 9. Before sailing, Schnéevoigt has been invited to conduct the Berlin Philharmonic in a performance of Beethoven's ninth symphony. A. Q.

## MYRA HESS RETURNS TO HER NATIVE TOWN.

London, January 12.—A very large and equally enthusiastic audience greeted Myra Hess on her return recital here last evening. Her technic seems to have broadened and strengthened. The tumultuous applause of the audience proved her very firm place in the hearts and enthusiasms of London concert-goers. G. C.

## LONDON SEES FIRST PERFORMANCE OF NEW ENGLISH OPERA.

London, January 14.—The first London performance of Rutland Boughton's setting of Gilbert Murray's translation of Euripides' *Alkestis* attracted a large and very distinguished audience to Covent Garden. Although not grateful from the soloists' viewpoint the music written for the chorus (much of which is unaccompanied) is as beautiful as it is effective and was exceptionally well sung and acted. Otherwise the music cannot ever be said to touch the level of the poem, although it has moments of rare beauty and impresses throughout by the evident sincerity of the composer's aims. The work, which was conducted by the composer, was most enthusiastically received, all the principal participants in the evening's success being repeatedly recalled to the platform. G. C.

## Klibansky Studio Notes

Mizzi Delorm and Walter Jankuhn, artists from the studio of Sergei Klibansky, have just returned from Philadelphia and Baltimore, where they appeared in Hannerle before sold-out houses; they sang the principal parts with genuine success and the daily papers spoke in highest terms of their beautiful voices and artistic interpretations. January 14,

they created the leading roles in the Strauss operetta, *Wiener Blut*, in New York City, and received an enthusiastic reception for their splendid performances. They will sing again on January 17 and 24.

Editha Fleischer, of the Wagnerian Opera Company, who has chosen Mr. Klibansky as her vocal guide, has been engaged by William Hinshaw to appear as Susanna in his English production of Mozart's *Marriage of Figaro*. Another artist of the Wagnerian Opera Company now studying with Mr. Klibansky is Ida Moericke; Mrs. Moericke was soloist at the last concert of the Verdi Club on January 9, where her beautiful voice was very much admired.

Dorothy Hobbie, who is singing at Trinity Church, Buffalo, has been reengaged as soloist for the Buffalo Festival. Cyril Pitts gave a very successful recital in Rahway, N. J., on January 11. Alveda Lofgren sang at a concert given by Fred Wrede, also from the Klibansky studio, on January 19, at the Liederkranz auditorium. Mizzi Delorm and Walter Jankuhn also appeared at this concert. Dorothy Lorenz sang at a concert for the Masonic Lodge in Bayside, L. I., on January 15. A. Marentze Nielsen has been engaged to give a costume recital of Scandinavian songs in the Bronx, New York City, on February 10.

At a recent studio recital, Louise Smith and A. Marentze Nielsen appeared.

## Judson House Wins Praise

Judson House's unusual ability as an actor is attested by the following comment, which appeared in the Louisville Courier-Journal following his appearance with the Hinshaw Company in *Così Fan Tutte*:

If anything could be more amusing than the "foreign" costume of Judson House or the incongruity of his appearance with the beautiful tenor voice in which he voiced his ridiculous courtship, one must go to a genius of comedy to find it.

## Quiroga on Way to America

Manuel Quiroga, a young Spanish violinist who made his debut in London in the spring of 1920, is coming to America the end of this month, giving his first concert in Carnegie Hall, Sunday afternoon, February 3.

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## ACROSS THE COUNTRY

**Albany, N. Y., January 23.**—The first concert of the Monday Musical Club Chorus was in Chancellor's Hall. Elmer A. Tidmarsh conducted a well balanced and pleasing program, including Love and Music, from Tosca. The club chorus also offered a group of lighter compositions, some fourteenth century French airs, and Curran's Rain. The assisting artist was Lucile Delcourt, harpist, who gave three groups. Mrs. George D. Elwell was the club accompanist. Elizabeth J. Hoffman is president of the club and Mrs. MacNaughton Miller chairman of the chorus committee.

Frances De Villa Ball, pianist of New York, formerly of Albany, gave a program of modern piano compositions in the Historical and Art Society recently, for the benefit of a music hall fund, sponsored by the Albany Music Teachers' Association.

So successful have the regular rehearsals of the Albany Community Chorus become that the president, Roessle McKinney, and the conductor, Elmer A. Tidmarsh, are weekly in receipt of congratulatory messages from visitors who enjoy these programs. E. V. W.

**Baltimore, Md.** (See letter on another page.)

**Bellwood, Ill., January 24.**—On November 23 an interesting song recital took place when the Matinee Musicale presented Carl Craven, teacher from Chicago, who offered a delightful program of compositions, ancient and modern.

On December 21, at the Methodist Episcopal Church, the Rensselaer Choral Club of fifty members gave a Christmas concert, which included the works of Dickinson, Shelley, Parker, Bridge, Rogers, Buck, Hamblen, Tchaikowsky, Marshall, Butcher, and Gounod-Root. N. A. T.

**Boise, Ida., January 20.**—The Kansas City Little Symphony Orchestra gave an interesting program at the high school auditorium on January 11 before a large audience. Among the selections played were the overture to Oberon, Weber; Caprice Espagnole, Rimsky-Korsakoff; Hungarian Dance, No. 5, Brahms; Saint-Saens' symphony No. 5; a suite by Rameau; and Debussy's Petite Suite. Lisa Roma, soprano, was the soloist of the occasion and her singing of an aria from Tosca, as well as the two encores with which she responded to the expressions of appreciations which were extended her served to prove the excellence of her voice and expression.

The Ukrainian Chorus came to the Pinney Theater on the evening of January 5, and met with its usual success. Handel's Messiah was presented by the Boise Civic Festival Chorus at the high school auditorium on the evening of January 4. The chorus work was excellent, as were the soloists, Mrs. Fred J. Rankin, soprano; Mrs. Fred Rosene, contralto; Clarence E. Biggs, tenor, and Elmer Fox, bass. W. E. N.

**Boston, Mass.** (See letter on another page.)

**Chicago, Ill.** (See letter on another page.)

**Cincinnati, Ohio.** (See letter on another page.)

**Denver, Colo., January 24.**—The thirty-second Chamber Music Party was held at the house of Mrs. Verner Z. Reed on the afternoon of January 13. The quartet No. 8, in D major, of Haydn was the introductory number on the program, which was followed by Tchaikowsky's quartet in E flat minor, op. 30, and Beethoven's quartet in F major, No. 7, op. 59. T. E. L.

**Erie, Pa., January 24.**—Appearing for the second time here, the Flonzaley Quartet gave a delightful concert at the Elks' Auditorium, January 4, under auspices of the artists' course, managed by Eva McCoy. In artistic value it marks a high point in the offerings of this management and of the season's schedule. A fine presentation of the Haydn quartet in G major opened the program, which further contained lento and finale from the American quartet, by Dvorak; Nocturno, Borodine; and Scherzo, op. 44, Mendelssohn. The audience was enthusiastic and the Quartet played many encores. Ethyl Hayden, soprano, who was the soloist, was also well received in two groups of French and English songs.

Mischa Elman appeared in his second recital on Janu-

ary 16, presented under the local management of S. Gwendolyn Leo. He played the Handel sonata in D major, the Lalo Symphonie Espagnole, and transcriptions and arrangements on the works of Mozart, Beethoven, Chopin and Paganini. There were numerous encores, of which the Ave Maria, Schubert, was an outstanding feature. Much may be said for the accompaniments of Josef Bonime.

A benefit performance, given by the Musical Art Society, Eugene A. Haesener director, attracted attention for the merit of the work, both in chorus and solos. Soloists were Marjorie Vail, soprano; Wilnot Skimer, tenor; and incidental numbers by Mrs. C. K. Schaaf, Wava Brehm, Ann T. Wilson, Addie Humphreys, Walter Woodbridge and C. A. Mong. Elsie Loomis was accompanist.

Erie Conservatory of Music, Peter Le Sueur principal, will occupy its enlarged and remodelled building the last of January.

The Elks' chorus, Morris Gabriel William director, appeared before an appreciative audience on January 8.

Amelia Umnitz, of Erie, a student at the Chicago Musical College, under the instruction of Maurice Aaronson, gave a public recital here on December 28. A Chopin group; Beethoven's thirty-two variations, Saint-Saens' Caprice, and numbers by Weber-Godowsky and Moszkowsky formed the program.

Marie Miller, harpist, visited her home in Erie recently, previous to starting on a Southern concert tour.

S. Gwendolyn Leo is co-operating with the Perry Theater in a concert series and opened on January 21 with a song recital by Claire Dux. Miss Leo also sponsored Charles Wakefield Cadman and the Princess Tsianini in concert here early in the season. M. McK.

**Grand Rapids, Mich., January 21.**—The fifth annual concert of Christmas music was given by the Teachers' Chorus. The recent concert, which took place at the First Methodist Church, consisted of carols of various nations, sung by a chorus of 125, before an audience of 2,000 who were admitted free. Assisting the chorus in incidental solos were Marian Struik, Marie Danhof, Irene McGurrian, Helen Rabbers, Tudor Lanus and Emmet Friar. Elsa Hoertz contributed harp numbers, Karl Wecker a violin solo, and Nellie Goss was at the organ. R. I. S.

**Hackensack, N. J., January 22.**—An interesting event took place on the evening of January 11 on the occasion of the first subscription concert of the recently organized Amphion Glee Club of Bergen County, at the State Street School. Under the baton of the conductor, Alfred Boyce, the club sang the Border Ballad, by Maunder. Their second group, composed of the Songs My Mother Taught Me, by Dvorak, afforded the club an opportunity to show its blend of voices. The Dance of the Gnomes, by MacDowell; and Morning Hymn, by Henschel, concluded this group. Dudley Buck's King Olaf's Christmas, with incidental solos by William H. Gleim, tenor, and Hector A. Smith, baritone, was excellently rendered. The club's work in the second half of the program continued with a group, the Chorus of Bacchantes, by Gounod; the Chant of the Volga Boatmen, arranged by Harvey B. Gaul; and No Limit, by Bainbridge Crist. The concluding number by the club was Great Is Jehovah, Schubert-Liszt, with a soprano solo by Elizabeth Tudor. The club also was assisted by Marie Roemaet Rosanoff, cellist. The accompanists for the evening, Raymond Bauman for Miss Rosanoff, and Frank Beattie, Jr., for the club, added to the success of the concert. W. H. G.

**Hoquiam, Wash., January 21.**—A novel feature of Christmas week was a concert program presented in the Little Theatre by the Toy Symphony Orchestra of Community Service, consisting of young women and directed by Pauline Bornstein, executive secretary of that organization. In the toy symphony performance, use was made of a special chart indicating the instrumentation and prepared by Professor Peter W. Dykema of the University of Wisconsin. Among the numbers played were Schubert's Moment Musicale, the Anvil Chorus from Il Trovatore, Jingle Bells, Dixie and Yankee Doodle. Jean MacIvar added a Christmas reading, While the Chimes Rang. T. E. S.

**Lexington, Ky., January 11.**—On the evening of December 7, Thurlow Lieurance, American composer-pianist, assisted by Edna Lieurance, soprano, and Edward Powell, flutist, gave a recital of Indian music at Woodland Auditorium, under the auspices of Anna Chandler Goff of the

Lexington College of Music. The proceeds from this concert were devoted to a benefit fund for the musical education of two students of the Lexington College of Music, Lena Pope and Mary Chisholm.

The Denishawn Dancers appeared at Woodland Auditorium, under the local management of Miss Goff, on the evening of December 12. After the performance, Prof. Carl Saxe, director of the department of art of the University of Kentucky, entertained the dancers and several guests at a supper party in the new Romney Theater.

On the evening of December 11 the MacDowell Music Club met in the auditorium of Hamilton College. May Foley Ball, music critic of the Lexington Leader, read a paper on American Music. Others taking part in the program were Corinne Noel, Ida Bagley, Mrs. Elgin Martin, Mrs. F. A. Bowles and Eleanor Knox.

On the evening of December 23, Gaul's Holy City was rendered by the choir of the First Methodist Church, under the direction of W. Bentley Ball. The soloists were Mrs. F. H. Fields, soprano; Stella Shaw, contralto; R. B. Pack, tenor; and Mr. Ball, baritone.

W. Bentley Ball, director of the voice department of Lexington College of Music, was heard in a recital of American folk songs at Transylvania College, on December 20.

Mrs. L. R. Dingus, president of the MacDowell Music Club, gave a musicale and tea at her home on the afternoon of January 3, to honor the MacDowell Club's former president, Mrs. C. E. Tucker, now of Columbus, Ga. Mrs. Tucker was heard in a program of piano solos. M. F. B.

**Los Angeles, Cal.** (See Music on the Pacific Slope.)

**Mobile, Ala., January 14.**—The monthly program of the Music Study Club was featured with an interesting talk from William F. I. Dunster on The History of Jewish Music and Its Influence. Musical illustrations interspersed the lecture. Of particular interest was the violin solo of the song which the children of Israel sang when they had crossed the Red Sea, by Mrs. Sidney Simon. A number of chants were sung by William Dunster. The program closed with the playing of the Jewish national anthem.

The Parent-Teachers' Welfare Association of Clarke School presented a program of interest, with the additional attraction of James Johnston, of New York, as tenor soloist. The large audience was charmed with his singing of the aria from Pagliacci, and The Elegie, by Massenet, Mr. McClelland accompanying. Mrs. Underwood Moss presented a group of songs. Josephine Savage, violinist, gave two selections. The duet, In This Solemn House, from Forza del Destino, was sung by Thomas Halliwell and Don Barbour. The closing number was the sextette from Lucia, sung by Mabel Heustis, Mrs. Herman Timkauf, Mrs. W. T. Hill, Edward Cassidy, Tom Halliwell and Don Barbour.

The opening meeting of the Mobile Association of Music Teachers was held January 12. The program opened with a piano duet, Plantation Echoes, by Harry Rome Schelley, played by Mattie Belle Kirkbride and Mrs. Crosby. The importance of the Study of Music, with a round table discussion, was led by Florence Anderson, and a group of Indian songs rendered by Mabel Heustis. This was followed by a talk from Mrs. James Hagan on How the Mother Can Co-operate with the Child. A violin duet by Kreiser was played by Mrs. W. G. Horn and Miss Schwaemmle, with Mattie Belle Kirkbride at the piano. The Average Child in the Study of Music, by Minnie F. Black, with round table discussion—followed by a piano solo, MacDowell's Improvisation and Hungarian Study, played by Mrs. Wakeford—closed the program. K. M. R.

**Montclair, N. J., January 24.**—On December 18 the Caldwell Choral Society, under the direction of Irving T. Francis, gave its first concert of the season in the Caldwell Presbyterian Church. The assisting artists were Judson House, tenor; Clarence E. Turner, organist, and Mrs. J. S. Provost, accompanist. Every available seat in the auditorium was filled. The program had as its principal number Hiawatha's Wedding Feast, by S. Coleridge-Taylor. The other choruses included The Glory of God in Nature, Beethoven; Break, Break, Break, by Tennyson-Buck; The Shepherd's Story, by Clarence Dickinson, and the Hallelujah Chorus, from The Messiah. Mr. House, besides the incidental solos in the choruses, sang The Last Song, Rogers; and the arias, Comfort Ye My People and Every Valley Shall Be Exalted, by Handel.

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ure of hearing Josef Hofmann. That the artistry of the composer-pianist was fully appreciated was evidenced by the applause which followed each number. The auditorium was crowded to capacity, some standing, and the platform chairs filled.

The Young People's Concert Series, on January 2, presented Walter Damrosch and the members of the New York Symphony Orchestra in another of their concerts. The program was made especially interesting by Mr. Damrosch's explanatory remarks. The program consisted of Andante Cantabile, from Beethoven's first symphony; overture to Schubert's Rosamunde; two excerpts from the Mother Goose suite, by Ravel; largo, from Dvorak's symphony, From the New World; and the Slavic March, by Tchaikowsky.

Elizabeth Spencer Southworth sang for the Girls' Club of Upper Montclair on January 7. The first group included I Hid My Love, Home Song, Mither Heart and Ecstasy. Mrs. Southworth's dramatic ability was shown in a reading of the First Settler, by Will Carleton, which was enthusiastically received. This was followed by another group of songs.

Alice Gates gave pleasure to members and friends of the Ivy Club on January 7 when she appeared in recital.

The Montclair Orchestra, under the leadership of Philip James, on the evening of January 9, gave an invitation concert in the northern gallery of the Montclair Art Museum to a capacity audience. The orchestra was assisted by David Dacca, baritone; Joseph Totzauer, violinist; and George Keller, pianist. Maida Bradshaw accompanied for Mr. Dacca.

C. W. C.

**Monroe, Mich., January 19.**—Ninon Romaine appeared in a concert recital here Monday night before a large audience. She gave a beautiful program composed principally of the writings of the Romantics, and concluding with Liszt's Dans les Boises and Saint-Saens' Etude en forme de Valse.

As a result of the inauguration of Sunday afternoon recitals as a part of the music memory contest, under the auspices of Monroe Community Service and Recreation Association, it has been deemed advisable to continue these programs throughout the entire musical season. The concerts originally were the contribution of the Music Study Club to the memory contest. Following the close of the contest an offering was taken to defray the expenses as to talent secured from outside Monroe. The recent recital by Donald Fiser, baritone, was an important number in the series. Ninon Romaine, pianist, appeared under the auspices of the Music Study Club on January 14. Another city-wide event was Monroe's first community Christmas celebration. Special groups of carol singers visited the County Jail, the Monroe Hospital and the Altenheim. In the Christmas tree program the Italian groups sang carols in their own language.

E. S.

**Montevallo, Ala., January 22.**—Under the direction of Frank E. Marsh, Jr., music at the State College for Women is becoming a prominent feature of the curriculum. Between three and four hundred girls are enrolled in the school of music at the college. There is a regular artists' course including such attractions as Jan Chianpusso, Louis Kreidler, Irene Pavloska, Gladys Swarthout, Margaret O'Connor, Vera Poppe, Edna Swanson Ver Haar, Emil Telmanyi, Harold Loring, Raymond Koch, and many others. Teachers at the school of music are Frank E. Marsh, Jr., Elizabeth Young, Elizabeth Blair Chamberlin, Clara Browning Evans, Clara DeVane, May Andrus, Ethel Harrington, Melissa Snyder, Mildred Vause, and Katherine Ross.

T. O. R.

**Morgantown, W. Va., January 21.**—Choral groups from various churches and from the schools united in a Christmas celebration here, under the auspices of the Morgantown Community Service Council. The Elks' Bank contributed special numbers and played the accompaniments for the singing of carols, under the leadership of Phillip Davies. The Junior High School Chorus performed under the direction of Mary Price, and the High School Glee Club under that of Mr. Davies. Choirs of six churches gave separate numbers and united in singing Silent Night. In addition, carol groups traversed the city, meeting at the Christmas tree and in the county court room. The Christmas celebration was under the auspices of a special committee consisting of Mrs. S. F. Glasscock, chairman; Mrs. Waitman Bare; Mrs. J. L. Dougan; Mrs. Stephen Elkins; Mrs. W. E. Glasscock, Sr.; Mrs. I. G. Lazzelle; Mrs. Gilbert Miller; Mary Price; Nellie M. Rider; Genevieve South; and T. F. Burley, J. A. Butler, Phillip Davies, D. O. Mallorie, S. A. Phillips and David J. Roberts.

N. O. S.

**Mt. Hope, W. Va., January 21.**—A discussion of the relative merits as composers of Franz Schubert and Stephen C. Foster enlivened the recent memorial program devoted to the latter by the Peerless Literary Society of the Senior High School. Parallel papers were read on the subject: Resolved that the music written by Franz Schubert is more enjoyable than that written by Stephen C. Foster. The affirmative was taken by Harry Craver and the negative by Edna Dietz. The program also included a talk on Foster's life by Andrew Jeter, president of the society. Other participants were Noah Franklin Stump, the principal of the school, and the following students: Margaret and Marion Jasper, Ruth Hogg and Helen Edwards.

C. S.

**New Haven, Conn., January 21.**—An exhibit which traced the progress of the negro race in music was recently shown in the art room of the Public Library, under the auspices of New Haven Community Service. The exhibit was arranged under the direction of Maude Cuney Hare,

## G. M. CURCI

pianist, who appeared in a recital of negro music. The display was assembled with the cooperation of Jennie G. Jerome and the New Haven Library and also that of the Boston Public Library. The exhibit included examples of compositions by early negro composers as well as those of today.

W. E. S.

**New Orleans, La., January 25.**—The Denishawn Dancers appeared on January 15 in the Shrine Mosque and as usual drew a large crowd to their excellent performance.

D. I. L.

**New Philadelphia, Ohio, January 19.**—Ninon Romaine, pianist, returned to this city last night for her first appearance in recent years. A large audience heard her concert, given under the auspices of the Matinee Music Club. The Daily Reporter commented:

"Mme. Romaine brings from the piano notes of heroic proportions at times and again ever so gently but always with rare clarity even in the most delicate passage. Her interpretations are almost spiritual and show a deep love for her art. Possessed of a most charming personality and lacking any distracting mannerisms this young American artist seems destined to play a wonderful part in the development of love for the best music."

E. S.

**Norwalk, Ohio, January 21.**—Ninon Romaine, pianist, gave a concert here Wednesday evening, under the auspices of the Business and Professional Women's club course. She registered a brilliant success. Her program ranged from Scarlatti, Schumann, Chopin, and closed with the complex and fleet etude in the form of a valse by Saint-Saens. The club probably will reengage Mme. Romaine for its course next season. Earl William Morse, violinist, was the assisting artist. He was well received and was compelled to give several extra numbers.

S.

**Oklahoma City, Okla., January 19.**—Dorothy Jane Henry was presented in piano recital recently by her teacher, Mary Olivia Caylor, in the home of Mrs. George L. Larimore. The program included works of Beethoven, Haydn, Schumann, Anon, Poldini, Chopin, Gurliitt, Herbert, Spaulding, Grieg, and others.

The younger musicians of the city provided the January program for the Ladies' Music Club at the Huckins Hotel. This is an annual event and never fails to excite interest. The program was varied and included as its participants, Anna May Sharpe, Albert Kirkpatrick, John Cook, Charles Huey, Ellie Veach Baumgartner, Ralph Rose, Jr., Wilda Feuhner and the Junior High School Glee Club.

A recital was given by Clark E. Snell at the Oklahoma City College, in which he presented Agnes Thompson. Miss Thompson possesses a rich contralto voice, and gained considerable favor in her presentation of the compositions of Secchi, Verdi, Mozart, Brahms, Hue, Fourdrain, Meyerbeer, Watts, Foster, Kursteiner, and Kramer.

A pleasing program was presented by the pupils in voice culture, piano and dramatic art, of the Oklahoma City College, including Velma Herring, Mabel Fuller, Ruth Alexander, Hallie Schabel, Esther Wessel, Margaret Bidwell, Helen Hicks, Eva Doty, Virginia Couden, Esther Gannaway, Ella Voelker, Jeannette Louderback, Mrs. Frank Brittain, Delbert Scott, Donald Fleming, Finley Williams and Mrs. T. J. Hayes, Jr.

The music club recently organized for the purpose of promoting good fellowship among piano students was named The Music Box, at a meeting in the home of Helen Marr Woodward. The program on this occasion consisted of Liszt selections by Lenore Williams, Virginia Billups, Helen

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Lord and Jerry Roberts. Others taking part were Loraine Baldridge and Helen Marr Woodward.

The junior students of Pearl Reese were presented in recital at her West Twelfth Street studio. The performers included Aline Looney, Marguerita Semara, M. Barkett, Mary Jane Looney, Stella McKnight, Thelma Bosley, L. Robin, May Crump, Margaret Kuhn, Louis Hildreth, Sue Womack and Merle Loudon.

The piano pupils of Alice Buell gave a recital recently in her studio.

A program of Kreisler, Vieuxtemps, D'Almaine and Brahms-Hochstein, given by Nina P. Gill, violinist, at St. Luke's Methodist Church, was among the interesting recent local music affairs. Miss Gill was accompanied by Mrs. J. S. Frank.

Two piano recitals, in which groups of students were presented by Mrs. Josephine Wissman, were given recently in her studio. Gloria Gill, Marjorie May Elliott and Jewell Turner assisted.

Of interest was the musicale given by Mrs. Wyley Jones, at her home, in honor of the following group of piano students: Aliene Anderson, Vera Wilday, Elizabeth Burleson, Lillian Swatek, Evelyn Becham, Mary Thornhill, Aliene Frank, Helen Kennerly, Nellie Crandall, Hattie McCormick, Zona Alford, Marietta Williams, Elizabeth Frank, Christine Alford, Ethel Newsom, Wilma Fightmaster, Paula Powell, Mildred Dixon and Frances Frank.

Prominent among university affairs was the musical enter-

(Continued on page 58)

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MRS. KATE DELL MARDEN, 81 North 16th Street, Portland, Ore. April, 1924, and June, 1924.

MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas.

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## OPINIONS OF THE PRESS

### Gunster Scores Again in Corning, N. Y.

Following Frederick Gunster's recent appearance in Corning, N. Y., the Evening Leader commented as follows:

Mr. Gunster was in excellent voice, which means that his natural talents of vocal charm and beauty were at their highest peak. But again he demonstrated that it is his intelligent and artistic use of them that makes him stand out as a singer capable of great effects, both dramatic and emotional, delivered to an entranced audience through that rare and most highly desirable medium, perfect enunciation in every language which he essays.

Last evening's program was delightfully varied. The dramatic numbers of Edward Grig, A Swan, and Ave They Tears, My Beloved! and the beautiful Japanese sword song, A Red Heart, by Fay Foster, were given most effectively, Rubinstein's beautiful Oriental setting of The Asra, was another number that was given impressive dramatic interpretation by Mr. Gunster.

In Mantin' Kavin' Robin, a traditional Scotch air that has been harmonized by Deems Taylor, Geoffrey O'Hara's setting of the French-Canadian poem, Lesle Bateuse, and in an encore number, The Birds' Courtship Song, an old Vermont folk song, the artist brought out the true beauty of selections of a lighter vein.

Chanson de Lorraine, by de Gollier, a beautiful French number, was given its first public rendition at last evening's concert and it received a warm greeting from its debut audience.

The closing group was made up of several negro spirituals and melodies which Mr. Gunster sang in correct costume of the antebellum negro of the 1850-1860 period, whose wardrobe came from the discards of his master. His splendid work here won a hearty response and the beautiful old melodies, always popular, took on an even deeper meaning and significance in his skillful handling of them. Mr. Gunster made his program doubly interesting with his occasional comments about the songs he sang.

Those who had heard Mr. Gunster last spring in solo work at the Musical Art concert expected a splendid performance last evening and they were certainly not disappointed.

### Land Star at Club "Guest Afternoon"

Harold Land was the singer for the guest afternoon of the Amsterdam (N. Y.) Century Club, January 10, when the ballroom of the Elks' Club was filled to overflowing to hear the distinguished singer. The following is quoted from a portion of a local paper:

It was a guest afternoon, and the ballroom was filled to capacity with an audience which enjoyed the program presented by the singer.

Mr. Land gave three groups of songs, the first including selections in old English style, by the earlier composers. He sang Hear Me, Ye Winds and Waves (Handel); In Youth Is Pleasure (Graham Peck); My Lovely Celina (Wilson); Love is a Bubble (Parry); and Come and Trip it (Carmichael). These were sung with measured phrase, alternating with sprightliness and delicacy, according to the nature of the songs; his interpretation and his enunciation were commendable. The second group comprised numbers in French and Italian, which were given in colorful manner, viz., Ombra Mai Fu (Handel), Psyche (Paladilhe), Mandoline (Debussy), O Bocca Dolorosa (Sibella), and Si Tra I Ceppi (Handel). For encore Mr. Land sang Philosophy, which was much enjoyed.

The third group of songs included two which have recently been composed by friends of Mr. Land, written for him and soon to be published. The first of these was The Tryst, by T. Tertius Noble (St. Thomas' Church), and the second was Love's Philosophy, by Loraine Noel Finley of Montreal; both proved most pleasing. Other songs in this group were Die Lotshblume (Schumann), At Night (Rachmaninoff), Mah (Strickland), which is Amsterdamian, a favorite of Reed Miller's; Hiss Du Har Varne Tanker (Hakon Boerresen), and On the Road to Mandalay (Speaks) his encore was The Lilac Tree, for which he played his own accompaniment, showing himself an instrumentalist of ability as well as a singer.

### Schelling's Victory Ball a Success

The Cincinnati Star-times of January 12 had the following to say regarding Ernest Schelling's Victory Ball:

Ernest Schelling was in the audience to hear his Fantasia, strange title for so tragic an utterance. Fidelity to inspiration is the justification of all modern music, its standard of excellence. Underlying the bitter words of Noyes' poem is the composer's own evident belief that the moral force of a great sacrifice has not been in vain. Across the vagary of the dance and symphony rises the tramp of countless dead feet, still marching on to victory. Their music is the Die Irac. Its majestic contour shrouds the fox-trot and the jazz.

The triumphant cry of the charge, the defiant skirl of the pipes effaces puerilities. Their magnificent, irresistible march sweeps forward, triumphing over unessential. And when they have gone, their own taps sound for the eternal rest of the ancient hymn which is now so entirely their own.

The orchestration of this music, its emotional effect, are indescribable. Alone, this composition places American music in the first rank of present day art.

### Patton Heard in The Messiah

Fred Patton appeared as soloist with the Philadelphia Choral Society in a performance of Handel's Messiah on December 26, and appended is the verdict of the press:

As for Mr. Patton, this fine bass always is welcome in Philadelphia, where he frequently has been heard, and well-merited indeed was the enthusiasm which rewarded him after his splendid rendering of Why Do the Nations Rage? though this was only one of the numbers which he sang with his accustomed facility, notable especially for excellence of enunciation and phrasing.—Philadelphia Evening Bulletin.

Fred Patton, in his astonishingly fluent rendition of Why Do the Nations, created a sensation which evoked applause lasting several seconds.—Philadelphia Record.

Fred Patton was emphatically praiseworthy. Of wide experience in oratorio singing and an established favorite with the Philadelphia public, his very fine work in Why Do the Nations, and his other difficult airs, excelled his own high standard of previous occasions.—Philadelphia Public Ledger.

Mr. Patton was in exceptionally fine voice and sang superbly.—Philadelphia Evening Public Ledger.

### Vas Plays Twice in Rochester

Sandor Vas played the Variations Symphoniques (Cesar Franck), January 9, with the Rochester Symphony Orchestra, Vladimir Shavitch conducting; it was a real and sincere success for Mr. Vas. On January 22 he gave a recital in Kilbourn Hall, playing Schumann's Fingerring, and new piano pieces by Bela Bartok not yet heard in this country, namely, Allegro Barbaso, and the Burlesk (with the sub-title, A Little Topsy), and some better known compositions by Dohnanyi. A press notice reads:

Sandor Vas at the piano with the orchestra, to the writer, was the treat of the afternoon. It is lovely music in its conception and construction, and it was excellently played. Mr. Vas was sympathetic to his scores; he played with fine taste, with technicality, appropriate delicacy, clarity and aplomb; he was always in the right mood and gave a very satisfying performance of a lovely work in which performance the orchestra, with a trick score, co-operated excellently. The audience was markedly cordial to Mr. Shavitch throughout, and likewise to Mr. Vas.

### Elda Vettori Debuts in Detroit

Elda Vettori, a young American soprano from St. Louis, who made her operatic debut in a performance of Cavalleria with the San Carlo Opera Company during its recent season at the Century Theater here, sang the role with the same

organization in Detroit and won the same notable success which attended her appearance here. The Detroit Free Press of December 21, 1923, said:

With a soprano voice of wide range and magnificent quality, she has the added advantage of fine, expressive features and an ability as an emotional actress that indicates a more than ordinary future on the operatic stage.

Vettori made her debut this fall in New York with the San Carlo company in the same role, but there is nothing of the inexperienced amateur in her work. She sings with assurance, unhampered by nervousness, and with a knowledge of the dramatic high lights of a part that surely must carry her far. Back of her vocal ability is the full grasp of the emotional character of her impersonation, and the fervor and intensity with which she can color her tone and lend a realism to her characterization that is thrilling.

### Alcock Called a Magnificent Artist

Merle Alcock was enthusiastically received when she sang in Pittsburgh recently. Accompanying are extracts from two of the press notices:

Miss Alcock impressed her hearers last night as an artist with a gorgeous timbre and of exceptional interpretative ability. For a second appearance Miss Alcock gave four Schubert-Franz songs. In these she was superb.—The Pittsburgh Sun, January 4.

Everything Merle Alcock sang was touched with thought. Every phase was studied and every detail closely calculated. She poured out her tone and snapped her fingers at the mezza-voce cult. To be sure, we have heard her before, but last night she seemed more impressive than on her previous visit. Merle Alcock is a magnificent artist with a voice that is multi-colored and rich as a viola.—The Pittsburgh Post, January 4.

### An Appreciation of Sylvia Lent

Sylvia Lent, violinist, was the artist at the third of the Ridgewood, N. Y., recitals given under the local management of Mr. Lilly. In the News of January 16 the following appreciation of her playing appeared:

It is nothing out of the ordinary to read of a concert artist that he or she has charm, a pleasing personality, commanding stage presence, or is a real musician. But when to these qualities is added extreme youth and a delightfully naive, unspoiled manner, one feels that here, indeed, is a combination worthy of note. Such an artist is Sylvia Lent, a young violinist not yet out of her teens, who delighted an enthusiastic audience. Tall and slender, with all the appealing winsomeness of young girlhood, and with beautiful eyes and hair, she made a most attractive figure. The Bruch Concerto gave good opportunity for the display of her fine technique and remarkable bowing.

### Hurlbut Artist Impresses

Paul Haskell, tenor, is making a splendid impression in oratorio and choir circles. His recent successful rendition of The Messiah tenor solos at Plymouth Church, Brooklyn, created a very favorable impression and this was followed by his engagement to appear in Philadelphia early in February. An experienced oratorio singer, Mr. Haskell continues to develop along the broader lines of his art under the guidance of Harold Hurlbut, the de Reszke disciple.

### Judson House Scores in Worcester

"Judson House has been here many times, but his return is always a pleasurable occurrence." Such was the sentence that appeared in the Worcester Evening Gazette after the tenor appeared in a holiday performance of Handel's Messiah. And the Daily Telegram was just as enthusiastic, saying: "Judson House is by this time a familiar figure here. His voice improves each time, and last night he interpreted the tenor solos with rare skill and feeling."

### Leonard Lewis Enthusiastically Received

The following telegram concerning the young baritone, Leonard Lewis, speaks for itself:

Leonard Lewis sang last night before capacity house and was most enthusiastically received displaying true artistry and musicianship with his excellent voice.

The telegram, dated January 12, is addressed to Annie Friedberg, manager of the baritone, and is from Eleanor S. Hanford, president of the Middletown Girls' Glee Club.

### Gertrude Lyons Sings Patti Songs

Gertrude Lyons recently appeared in concert in Washington, D. C., and presented Musical Memories of Adelina Patti, which proved to be selections chosen from the operas and the ballads sung by Patti. Miss Lyons was assisted by Anna Lawrence, harpist; Helen Gerrer, violinist, and Mabel Linton, accompanist.

### Matzenauer in Opera in Boston

Margaret Matzenauer went to Boston to sing Delilah in Samson and Delilah on January 20. She took with her her daughter Adrienne, who was ten years old on that day. Adrienne was born in Boston, so the birthday party was doubly auspicious.

### Activities of Boris Saslawsky

Boris Saslawsky, Russian baritone, was scheduled to give a recital at the Neighborhood Playhouse on Sunday afternoon, January 13, and at the Cosmopolitan Club on January 22. He will give a recital at the Baldwin School (Bryn Mawr), January 26, and at the Princess Theater on the afternoon of February 3.

### Metcalfe Under Friedberg Management

Katharine Metcalfe, mezzo-contralto, who appeared successfully in recital at Aeolian Hall this winter, now is under the exclusive management of Annie Friedberg. Miss Metcalfe has been trained entirely in America. She has had many concert appearances in the East and West.

### February Dates for Samaroff

Westward is the way of Olga Samaroff in February. Among her engagements are concerts at Waterloo, Iowa, on February 8, Des Moines on February 11, Fargo, N. D., on February 13 (in joint recital with Hans Kindler), and St. Paul on February 14.

### Hanna Brocks Sings at De Witt Clinton

The DeWitt Clinton Hall was filled to overflowing on the evening of January 13, when the Board of Education gave its weekly concert. Hanna Brocks, soprano, was one of the soloists and was well received.

### Elizabeth Lennox Soloist in Troy

Elizabeth Lennox, contralto, was soloist with the Troy Vocal Society of Troy, N. Y., on January 23.



## GOTHAM GOSSIP

## STRAUSS PROGRAM AT BRICK CHURCH.

Dr. Clarence Dickinson gave a Strauss program at the Friday noon hour of music, January 18, assisted by Walter Leary, baritone, and the following players of brass instruments: H. Glantz, M. Schlossberg, trumpets; M. Falcone and L. Haines, trombones; Alfred Friese, tympani. Mr. Leary sang Dedication with fine voice but little expression; later on he sang, much better, Rest Thee, Troubled Spirit, also A Dream in the Twilight, all of these in English. The brass instruments and organ gave a novelty in The Serenade, which is amiable music, full of variety. A processional and a festival march were also played in this combination. Of the organ numbers, Dreaming (Träumerei), with its flute, vox humana and celesta, proved altogether delightful as played by Dr. Dickinson.

A Tchaikowsky program will be given at the Friday noon hour of music at the Brick Church on February 1, by Clarence Dickinson, with Grace Northrup, soprano, and Max Olanoff, violinist. It will include the andante and finale from the Symphonie Pathétique, valse from Symphony V, Danse des Mirlitons, and 1812 Overture; songs—That Lovely Old Ballad, Legend, and Only the Longing Heart, with violin obligato; and, for violin, Andante Cantabile, Melody; and the Canzonetta from the violin concerto.

## DE VILLA BALL BEGINS PIANO TALKS.

At her first piano talk, January 17, at a private house, Miss Ball announced her numbers, and gave a short history of scale development, then played Debussy works, sketching not only his life, but also his musical development. The numbers played were prelude, Clair de Lune, Toccata, piano suite, Reflet de l'Eau, Serenade, Golliwog's Cake Walk, Cathédrale engloutie, La Terrasse des Audiences, Clair de Lune and L'ale Joyeuse. There were about thirty people present, and Mrs. Saidlow (hostess) filled every nook and cranny with flowers, making a perfect setting for Debussy.

Miss Ball gave a lecture-recital on Modern Music for the Albany Music Teachers' Association, January 19, and the Albany Evening Journal the next day, in its notice, said: "She interpreted works by Ravel, Debussy, and others in a truly artistic manner, showing deep musical insight and a sure and complete command of the keyboard."

## ACTIVE SPEKE-SEELY PUPILS.

Mabel Reeve, soprano, for the fourth time was the special soloist for the New Year's services at the First Methodist Church of Riverhead, L. I. Josephine Bennett, soprano, and Elizabeth Wright, contralto, were the soloists at the interesting festival organ recital given by John W. Worth, January 7, at the Church of the Advocate. Josephine Bennett sang Rejoice Greatly (Messiah), and in the first performance of John W. Worth's There Came Three Kings, for voice, organ and two violins. The numbers sung by Elizabeth Wright were Harker's How Beautiful Upon the Mountains and O'Hara's The Living God. Miss Wright, who is the contralto of the Second Presbyterian Church, 96th Street and Central Park West, New York, filled a successful engagement with the Fortnightly Musical Club of Rutherford, N. J., singing two groups of songs by Terry, Kramer, Grieg, Bemberg and Allitsen, adding others on recall.

## MUSIC STUDENTS' LEAGUE CONCERT.

The following program, arranged by Estelle Liebling, whose untiring efforts as chairman of the program committee of the Music Students' League have furnished so many enjoyable concerts, was given, January 20, at Steinway Hall: Marcella Roessler, dramatic soprano of the Metropolitan Opera Company, rendered the following: Suicidio (La Gioconda); Hat dich die Liebe gerührt (Marx) and Cecilia (Strauss). Bartlett Simmons, tenor, sang Vesti la giuba (Pagliacci), Nichivo (Manza-Zucca) and Mamma mia, che vo sape (Nutille). Esther Arnowitz, pianist, played the Brahms rhapsody in B minor, and Debussy's Arabesque.

The audience gave Miss Liebling an ovation on her arrival, as she has just recovered from a serious operation. Margaret Atherton, mezzo soprano, and Norman Curtiss, pianist, have been engaged for concert tours in the West. Lorraine Sisson has been engaged to take charge of the piano department at the Ridgely School of Music.

## ETHEL M. WELLER SINGS AT BOICE STUDIO.

Ethel M. Weller sang a program of French, Italian and American composers' songs at the Boice studio, January 19. Robert Huntington Terry's The Answer, and John Prindle Scott's Wind's in the South were especially enjoyed, these co-composers playing accompaniments to their own songs. Elizabeth Topping gave piano numbers by classic and modern composers, and little Vivian Wally recited enjoyably. As usual, the social-musical audience found much

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to praise, telling both Miss Boice and her mother so with unqualified enthusiasm.

## KRIENS SYMPHONY CLUB AT DEWITT CLINTON HALL.

Sunday evening, January 13, the Kriens Symphony Club, composed of 100 orchestral players, gave a concert at DeWitt Clinton Hall in the Board of Education series. The orchestra played works by Goldmark, Lacombe, Gillet, Godard, and Kriens' own Marche Creole, to the delight of the large audience. Hanna Brooks, soprano, sang songs by Crist, Huerter, Lieurance and Kriens, accompanied by Beatrice Raphael; and Edouardo Albano, baritone, sang songs by Denmore and Rossini, Anita Fontaine at the piano.

## ELSA FOERSTER PRAISED BY PANZNER.

The German conductor, Karl Panzner, who died recently in Düsseldorf, Germany (he was guest conductor for the New York Philharmonic a dozen years ago), was one of those who prophesied a splendid future for Elsa Foerster, the American soprano, member of the Düsseldorf Municipal Opera Company.

## TENOR CHARLES KELVIN SINGS WELL.

The recent singing of Charles Kelvin, tenor, at a musical evening (Hotel Beresford), when Terry songs were sung, called special attention to his work, and investigation brought out that he has sung at Covent Garden Theater, London, and six years in Continental opera houses. Press notices from Milan, Vienna, and London highly praise him.

## CULTURE FORUM RECITALS.

A musical program was given at Washington Irving High School, January 19, by Sophie Miller, pianist, and Henry Ortega, baritone, in the Culture Forum series. Louis B. Scott gave a talk on Russia and Communism. There are branches in Harlem, the Bronx, Williamsburg, Brooklyn, Brighton and Fordham.

## MARION ROSS GIVES UNION HILL SONG RECITAL.

Marion Ross, pupil of Emma A. Dambmann, gave a recital at Union Hill High School, January 29, dividing her six groups into Little Boys, Little Girls, Big Boys, Big Girls, and By Request; Lucille Blabe was at the piano. Miss Ross is learning how to sing at a highly qualified source, for Mme. Dambmann is an expert. Notable on this program was the array of American composers' names, viz., Hadley, Pease, Page, Mana-Zucca, La Forge, Bischoff and Curran.

## W. P. S. CONTINUES 25TH ANNIVERSARY CELEBRATION.

The Women's Philharmonic Society, Leila Hearne Cannes president, continuing the celebration of its twenty-fifth

anniversary, held an affair at the Ambassador Hotel, January 25. On January 20, President Cannes and her cousin, Noreen Boyd, entertained at tea in studio 402, Carnegie Hall, when a brilliant assemblage was present. An impromptu program was given by Esther Stoll and Lillian Croxton, sopranos; Elora Saubrun, nine-year-old pianist; and Mabel Robeson, who sang songs by Edwin Walker delightfully.

F. W. R.

## Alberti Having a Busy Season

The services of Solon Alberti as accompanist have been sought by a great many artists this season. He has been unable to make any extended tours of any sort, only accepting dates in the immediate vicinity of New York. Among the artists for which Mr. Alberti has acted as accompanist and assisting artist are Charles Hackett, Lionel Tertis, Suzanne Keener, Anna Fitzu, Robert Ringling, Richard Hale, Grace Wagner, Father Lawrence Bracken and others. Most of the above artists are also coaching with Mr. Alberti. Singers coaching in opera, oratorio and song repertory and pupils in piano and the art of accompanying make up Mr. Alberti's class.

Two of Mr. Alberti's former pupils are now singing in Italy. Carlos Morelli is one of the leading baritones at the Costanzi in Rome and Irma Rea has made her debut as Santuzza. An artist student, Arthur Burt, gave a piano recital in Roselle, New Jersey, last month. Another pupil, Fern Sherman, does a great deal of accompanying for various artists.

One of the most important things that Mr. Alberti is doing this season is the coaching of the ensemble repertory class of William S. Brady, the well-known voice teacher. Mr. Alberti has taken complete charge of this class this year.

## Norden Arranges Interesting Church Programs

N. Lindsay Norden, organist and director, deserves high praise for the excellent music he is presenting at the Second Presbyterian Church, Philadelphia. He has arranged six musical services on Sunday evenings. January 13 there was music of older masters, and January 20 Norwegian music was programmed. Last Sunday evening a miscellaneous program was given; February 3 negro music is scheduled; February 10 there will be a request program, and February 17 compositions of Mr. Norden will be heard.



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## ACROSS THE COUNTRY

(Continued from page 55)

tainment staged by the Mu Phi Epsilon Sorority, at the Oklahoma State University auditorium at Norman. The program included works by Kreisler, Brahms, Meyerbeer, Viuextemps, MacDowell, Saint-Saëns and Griffes, given by Marjorie Martin, Louise Little, Anna May Sharpe, Lucille Leftwich, Adelaide Paxton, Lucile Couch and Dorothy Ayers. C. M. C.

Omaha, Neb., January 9.—Musical events have been of a high standard of excellence lately. The San Carlo Opera Company made one of its visits in these parts last month, offering La Bohème, Cavalleria and Pagliacci on two successive evenings.

The Tuesday Musical Club presented Guy Maier and Lee Pattison in a joint recital, with Emil Telmanyi, violinist; and later featured an appearance of the Ukrainian National Chorus, under its leader, Alexander Koshetz. Esswei Bilousoff, cellist, was the able soloist.

Very different in its aims and methods, but likewise productive of musical delight, was the concert by the Sistine Chapel Choir from Rome, directed by Antonio Rella. This choir was able to hold the attention of the audience through a program selected almost exclusively from the works of Palestrina and Perosi. The local managers were Francis P. Matthews and Claudio Delitala.

Another choral concert was given in December, this one by the Association Male Chorus, a local body directed by Frank Van Gundy. This company of choristers appeared in a concert at the Brandeis Theater on the evening of December 6, assisted by Edna Swanson Ver Haar, contralto, and Powell Weaver, accompanist. The numbers performed were pleasing in content and manner of delivery, bringing much applause from a large audience.

Josephine Lucchese, soprano, and Robert Ringling, baritone, appeared at the Brandeis Theater on the following afternoon in a joint recital. They were assisted by Margaret Carlisle, pianist.

The Friends of Music are continuing their regular schedule of programs with good results. The last was given on December 12 and brought Harriette Clark-Helgren, contralto, and a string quartet composed of Mrs. Ernest Reese, Frieda Paustian, Ann Coughlan and Mrs. Martin Donlin.

The Fortnightly Musical Club is also contributing its share to the musical life of the city. Its offering on January 8 was a list of ensemble music. Louise Jansen-Wylie is president of the club.

At its latest meeting the Monday Musical Club presented Helen Jacobs in piano numbers; Mrs. Leo A. Hoffmann and Harriette Clark-Helgren in songs; and a trio composed of Misses Paustian and Liljenstolpe, and Mrs. Burnite. J. P. D.

Oskaloosa, Ia., January 23.—Maylou Johnston, of Webster City, member of the faculty of the college of music at the Central Holiness University, with the assistance of Audrey Johnston as reader, and the University Orchestra under the direction of Harwood Simmons, gave a piano recital on December 14 in the C. H. U. Chapel. Her program included works of Beethoven, Chopin, Sinding, MacDowell, Logan and Saint-Saëns. Audrey Johnston offered The Bank Account, a one-act play, by Howard Brock, and a collection of other readings. D. E. R.

Paris, Tex., January 14.—On the evening of January 7, Lois Mayer, mezzo-soprano, gave a song recital in the high school, assisted by Clara B. Dargan as her accompanist. Miss Mayer sang an interesting program of songs made up of the works of Henschel, Grieg, Schubert, Chaminade, Bemberg, Bleichmann, Rachmaninoff, Matthews, Strickland and others. D. D. A.

Palo Alto, Cal. (See Music on the Pacific Slope.)

Phoenix, Ariz., January 12.—The Musical Events branch of the Musicians' Club opened its fifth season with a song recital by Tito Schipa, who aroused much enthusiasm in the audience. The house was completely sold out.

The Shrine Auditorium was packed with admirers of Sir Harry Lauder for both afternoon and evening programs when he appeared here on his recent western tour.

Arthur Rubinstein proved a delightful artist in his recital on December 13; the second of the course. The Appassionata Sonata, of Beethoven, was exquisitely rendered. The Debussy and Triana, of Albeniz, are also worthy of special mention.

Marcel Dupré gave an organ recital at St. Mary's Church on December 12. Works of Bach, Cesar Franck and Schumann were among his renditions. M. P. C.

Poughkeepsie, N. Y., January 16.—The musical season opened with a concert by the Ukrainian Chorus at the High School Auditorium on November 6. This is the first of five concerts to be given during the winter under the auspices of the Dutchess County Musical Association. The officers of this association for the year are: president, George S. Dickinson, of Vassar College; vice-president, Frederick N. Morgan; secretary, Mrs. Garrison; and treasurer, May L. Reynolds. The program committee consists of Jennie Wickes, chairman; Alberta Matthews, and Lucie Giraud. The concert manager is Bertha M. Round.

At Vassar College the first musical event was a concert by the French-American String Quartet. On November 8 Myra Hess played, and on December 15 Marya Freund delighted a large audience.

On January 12 the Chamber Ensemble of New York, composed of Louise Llewellyn-Iarecka, soprano, and the del Pulgar Trio (piano, violin and cello) under the direction of Tadeusz Iarecki, gave an interesting program consisting of songs in French, Russian, Polish, German and Spanish, with three ensemble numbers by Goossens, Suk and Arb. s.

Christmas music at the college was given the evening of December 16 in the chapel. The choir, under the direction of Harold D. Smith, was assisted by Laura Ferguson Ford, soprano; Mary Allen, contralto; James Stanley, tenor, and Edward Hart, organist, all of New York City.

Early in November, President and Mrs. MacCracken entertained a number of guests from Poughkeepsie and Vassar, the occasion being a recital of Swedish folk songs sung by Bretta Beckman, and an exhibition of folk dances by some Swedish dancers.

Mr. and Mrs. John W. Nichols, tenor and pianist, recently gave a recital for the benefit of the nurses' endowment fund of Vassar Brothers' Hospital. A series of concerts is being given this season under the management of the Bardavon

Theater Corporation. The first event was a recital by Anna Case, with Charles Gilbert Spross as accompanist. This was of special interest as Mr. Spross is a native of Poughkeepsie. The Duncan Dancers gave the second event, and on January 14 Geraldine Farrar and her concert company gave an entertaining program. L. G.

Portland, Ore., January 21.—Members of various labor unions make up the personnel of the newly organized Labor Temple Chorus, which operates under the auspices of the Portland Labor College and meets in the Labor Temple Auditorium. It was organized by John C. Henderson, the city's supervisor of recreation, in conjunction with Mr. Schwarzauber, head of the Labor College. After directing the club in its early rehearsals, Mr. Henderson secured the services of Carroll Day, local choral director, as the permanent conductor. The chorus has an enrollment of fifty singers. O. D.

Richmond, Ind., January 21.—To secure funds for the purchase of a community house for the colored citizens here, a phonograph record of negro music was recently made by musical groups, under the auspices of the James M. Townsend branch of Richmond Community Service. Fifty-five cents out of each dollar made from the public sale of a record will go to the building fund. One side of the record is devoted to Nobody Knows the Trouble I've Seen, by Clarence Cameron White, played by the Community Orchestra, and the other side to Swing Along, by Will Marion Cook, sung by the Community Choral. Ethel R. Clark, director of the two groups, was the pianist in the orchestra. N. A. C.

Richmond, Va., January 10.—Officers of the Richmond Musicians' Protective Association, elected at the December meeting, were installed on January 6, Gaston Lichenstein, a former president, administering the obligation. Officers are T. S. Hiteshew, president; A. L. Wrenn, vice-president; R. B. Cosby, secretary; Harrison F. Ryder, treasurer; Vincent A. Corino, E. Micheau Crump, Joseph LaFratta, Moses Stein and George Cowarden, executive committee. The Association now has a membership of over 200.

Students of H. J. Miller, teacher of piano, appeared in recital on December 20, at the residence of W. W. Meredith. The choir of Woodland Heights Baptist Church rendered a special Christmas program of music on December 23, at the evening service.

On the same evening, the choir of the Grove Avenue Baptist Church rendered Loveland's cantata, The New Born King.

Caryl Bense's Marionette Concert Company appeared before the Women's Club on the morning of January 8. The program included works of Haydn, Handel, Mozart, Horn, Gounod, Mascagni, Saint-Saëns and others.

F. Flaxington Harkel rendered an interesting program at his afternoon organ recital in St. Paul's Episcopal Church on January 6; including compositions of Reinecke, Haydn, Best, Widor and Demarest.

In a reproduction of one of Jenny Lind's costumes, Frieda Hempel appeared at the city auditorium on the evening of January 9. The recital was under the management of Wilson-Greene. W. T.

Riverside, Cal., January 24.—On January 14 Gertrude Ross spoke at the Universalist Church on the program to be given by the Philharmonic Orchestra the following evening. She played various themes from the different numbers and read poems on which the Flemish group were based. N. A. T.

San Antonio, Tex., January 9.—San Antonio musicians who have been appearing recently in nearby towns are as follows: Mrs. Fred Jones, soprano (in her Jenny Lind program); Bernice Duggan, reader, and Mildred Duggan, pianist and accompanist, in Taft; Charles Stone, tenor, and (Continued on page 63)

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## AN INTERVIEW WITH LEBLANC

"Is it true that Hollywood is immoral?"  
 "This is the first question asked me by the reporters when I arrive in Chicago from Hollywood."  
 "I am surprised. I laugh and answer the simple truth: 'Hollywood immoral?' It is just the opposite. The people of Hollywood work harder than anywhere else, they work night and day—it is a perpetual business! Most of the cinema stars are married and live in their bungalows with their husbands and children. It is very domestic!"  
 "But the reporters insist, and I laugh again. 'Immoral—even if they wanted to they couldn't be—they haven't the time.'"



Witzel photo

GEORGETTE LEBLANC

"The next day I read with astonishment the following interviews in the Chicago papers:

"America Magnifique, but too bad, eet ees too pure!"  
 "Pouf! Amerique she is not bad."  
 "U. S. too good for her."  
 "French actress is disappointed with America—too good."  
 "It's infamous!" cries an European friend of mine. "The American press is outrageous! You'll protest against this, I hope?"

"Well, I shall try to correct it, I suppose. They make me say just the opposite of what I believe."

"What do you believe?" the reviewer asked.  
 "For one thing, that Americans are no more pure than Europeans. And as to badness, I hope they'll remain good, as they are. Their bounty, their generosity, belongs with their naivete."

"And you're not angry at being so misquoted?"  
 "Not at all. I have studied the psychology of the American press, and I approve it."

"Approve!"  
 "Yes. The generosity of the American people is one of their greatest qualities. I admire it. The newspapers of a giant country—what can they do with the simple truth? Be generous with it! Inflate it! It must become as high as a sky-scraper! It must glitter like Broadway! And if that is not enough, it must be made into a travesty—like a carnival."

"No, the American press is not a blot on the United States, as they say in Europe. It is what it ought to be: fabulous."

"Newspapers are the wings of a country. And in America these wings are not too large to carry the imagination of a country so immense."

"My European friend is not sympathetic. If a horse falls down in the street the terrible American papers make a long story of it—invent, no matter what—to make it a 'feature.'"

"I find it extraordinary that they don't say quite naturally, 'Ten horses fell down in the same place.' That would be in perspective."

"Why complain? What would you have? A prima donna, swathed in furs, flowers, smiles, arrives on a train. The reporters rush up. She answers their questions—but that isn't sufficient—a little reality, a yard and a half long! One ought to say there were ten, twenty prima donnas. . . . And as to words. Words must really say something. 'Life is moral in Hollywood!'—that is a negative statement. It isn't done!! And I understand now how wrong I was to give nothing but that to the reporters who were amiable enough to meet my train: I either should have told some

extraordinary lie, or, as an excuse for so flat a bit of truth, I should have managed to break my leg as I got off the train."

"I offer my apologies, and I continue my admiration for those who created the fundamental laws of the American press!"

## Letz Conducts New Jersey Symphony

The Bergen Evening Record of January 7 contains a column review, by John H. Bolan, 2nd, of the concert by the Bergen County Symphony Orchestra of the previous afternoon, given at the Lyric Theater, Hackensack, N. J. Forty-five players are in this orchestra, which is made up of residents of the county, both sexes. Mr. Letz, of the well known Hans Letz String Quartet, has rehearsed the players for some weeks. The program played, including Fingal's Cave Overture and Schubert and Wagner works, did them every credit. President Hugh Otis made a brief address, urging support of the excellent orchestra, and paid Mr. Letz high tribute, saying, "It is an asset to the city of Hackensack to have such a musician in our midst." He then presented Mr. Letz with a baton, a gift from the orchestra. William N. Haight, manager and secretary, was also given much praise for gathering the players together, and Concertmaster Brown was also given due credit for his large share. Horace Britt, cellist, was soloist, playing pieces by Hadley, Granados and Debussy, with Ruth M. Conniston, accompanist. Critic Bolan prognosticates an audience necessitating police regulation for the next concert.

## Terry Songs Sung at Briggs Musicales

Mrs. Wallace Wheaton Briggs enclosed the card of Mr. and Mrs. Robert Huntington Terry in invitations issued for a musicale at the Hotel Beresford, New York, January 16. A large company, among whom were many well known musical people, heard an interesting program of songs, piano solos and ensemble music. Prominent on the program were two new songs, just published (A. P. Schmidt), by Mr. Terry—The Sky Is Always Blue, and The Morning Is Calling—sung by Martha Fine. These songs, both of them, are characterized by natural, true expression, with rich but easily understood harmonies, and a vocal part always melodious and singable. Miss Fine sang them from memory in a voice of high and sweet soprano quality.

Charles Kelvin, tenor, sang songs by French and American composers, showing wide experience and ability to make effect with his robust voice. Miss Nicholson, pianist, of California, daughter of Lena Carroll Nicholson, contralto, guest of honor of the evening, played piano solos to every one's delight, and the Floriot Trio, composed of Misses Waterman, Briggs and Dorothy Fine (violin, cello and piano), played ensemble works by Kreisler and Haydn with excellent unity and real expression. Mme. Von Klenner, who was present, has engaged this trio to appear before the Women's Federation of Musical Clubs, Waldorf-Astoria Hotel, February 1, Sibyl Sammis McDermid, soprano, also appearing on the same program.

## Vreeland's Interpretation Again Commended

Besides being the possessor of natural vocal gifts, Jeanette Vreeland's singing always shows the results of careful study. "Miss Vreeland particularly may be mentioned for her exemplary and delicate interpretation," was the comment of the Port Chester Daily Item following her recent appearance there in The Messiah.

## Schelling's Solo Dates to Continue

Ernest Schelling's active duties as conductor of the Children's Concerts given by the American Orchestral Society and the Philharmonic Orchestra will not interfere entirely with his activities as pianist. He is to play with the Detroit Orchestra in Buffalo on Lincoln's Birthday.

## Sokoloff Going to London

Nikolai Sokoloff, conductor of the Cleveland Orchestra, will sail February 2 for London to conduct again at the desk of the London Symphony Orchestra. It will be the



NIKOLAI SOKOLOFF

Cleveland conductor's fifth concert with the London men. He is the only American conductor ever to have enjoyed the distinction of appearances with the London Symphony Orchestra in three successive seasons.

Directors of the Cleveland Orchestra have granted Sokoloff a leave of absence during February. Ernst Dohnanyi, Georges Enesco and Arthur Shepherd will be at the desk in Cleveland during the conductor's absence.

The invitation to Sokoloff from London came as a result of his successes there last spring, when he directed two concerts in Queen's Hall during a post-season which he shared with Felix Weingartner. Other guest conductors with the London Symphony this season include Weingartner, Wilhelm Furtwängler, Serge Koussevitsky and Eugene Goossens.

Another invitation to Sokoloff came from the famous Konzertverein Orchestra of Stockholm, which sought to engage the American conductor for two concerts following his London appearance. Necessity of his being in America early in March, however, prevented his acceptance.

## Recital of Songs at Dudley Buck Studio

There was added interest in the recital given at the New York studio of Dudley Buck on the evening of January 23 owing to the fact that the program was made up of songs by Harriet Ware and Oley Speaks, both of whom had been invited as guests of honor. Mrs. Ware regretted exceedingly her inability to be present because of illness, but Mr. Speaks was there and apparently thoroughly enjoyed the program. There were ten groups of songs, five made up of compositions of Mrs. Ware and five of the compositions of Mr. Speaks. It was perhaps Leslie Arnold that made the hit of the evening, singing Mr. Speaks' On the Road to Mandalay. He entered into the spirit of the song, and aroused great enthusiasm on the part of the audience. However, the entire program was delightful and all the pupils sang with fine artistry. Those taking part were Dilys Morris, mezzo; Ella Good, contralto; Valerie McLaughlin, soprano; Gladys Durham, coloratura soprano; Leslie Arnold, baritone; Elbridge Sanchez, tenor, and William Guggolz, bass-baritone. Elsie T. Cowen furnished artistic accompaniments for the entire program.

## The Brotherhood of Artists

At the Civic Club the walls recently were made beautiful by the exhibition of American landscapes by the Italian artists, M. Sarno and M. Califano, for the benefit of the Italian Hospital. G. Aldo Randegger gave a short, but most delightful recital on a recent Sunday afternoon and attracted a large audience. Mr. Randegger was asked to play some of his own compositions, which he did. His last number was a very beautiful improvisation dedicated to his brother artists.

## Lappas in New York Recital

Ulysses Lappas, the Greek tenor, will have the assistance of Horace Britt, cellist, at his recital in Aeolian Hall on Tuesday evening, February 12.

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## MARY FABIAN'S IDEAS ON AMERICAN ARTISTS IN OPERA

An American artist who has won success on the operatic platform is Mary Fabian, the talented young soprano, who is just completing her first season as a member of the Chicago Civic Opera Association. Although young in years, Miss Fabian has won recognition and proved a reliable artist with such operatic organizations as the Zuro, San Carlo, Philadelphia, and now the Chicago opera companies. Not only



Moffett photo

MARY FABIAN

has Miss Fabian sung small parts with those companies, but she has also assumed leading roles with equal success. In the Chicago Civic Opera Company's productions of Humperdinck's *Haensel and Gretel* (which, by the way, holds the Chicago record as far as the number of performances is concerned, having been given five times during the season there), the little soprano won much praise from both the public and the press. Reviewing a *Haensel and Gretel* performance, Paul Martin on the *Chicago Journal of Commerce* said, among other things: "The Chicago Opera Company has an excellent little artist in Mary Fabian," that "she was ideal as Gretel and she gave the part a touch that was delightfully naive." Like his colleague, Eugene Stinson, on the *Chicago Daily Journal*, stated: "Mary Fabian make a darling Gretel, and in her hands the part has, besides much gaiety and humor, unbelievable youth."

It is Miss Fabian's belief that American artists should be satisfied to start with an opera company in small parts and grow up.

"Most American artists desirous of becoming opera singers believe they should begin by singing leading roles at once," stated the charming little soprano in a recent talk. "This is a mistake, as America is young in operatic matters and our artists haven't had the hard training and experience foreign artists have had, and thus should be satisfied to

begin at the very beginning and gain the necessary experience and good training as a member of one of our fine opera companies. Some singers do not realize that when you are on the operatic stage there is more than the voice to think about; there are a thousand things to watch and do right—in fact, so many that the singing end almost takes care of itself. The hard part of grand opera for American singers is that American opera goes want variety, and thus the same opera cannot be repeated over and over enough times for an artist to get the hard training that is the case with Europeans. Over there one opera is given perhaps thirty times during a season, and here five performances of one opera during one season is a record."

Miss Fabian, who is probably the smallest member of the Chicago company as to size, was given an opportunity to do a large role this season, even though this was her initial season in the Windy City. That she made good is told in the above quotations from press comments.

When she has finished the tour with the Chicago Civic Opera Company, Miss Fabian is to appear in Birmingham (Ala.) with the San Carlo Opera Company, March 6, 7 and 8, singing *Nedda* in *Pagliacci* and *Gretel* in *Haensel and Gretel*. She will also appear with the same organization in Memphis (Tenn.) and New Orleans (La.). Following her operatic activities, Miss Fabian is booked for concerts through the South.

## Harriet Bellman Pupil Praised

Katherine Le Gall, thirteen year old pupil of Harriet Bellman, played before a small group of cultured ladies at the residence studio of her teacher, 239 West Seventy-second street, New York City. The young artist pianist gave a program which comprised: *Impromptu*, op. 29, Chopin; four of Bach's *Inventions*, as well as Debussy's *Doctor Gradus ad Parnassum*. Her work showed the result of careful and thorough training, for which Mrs. Bellman was highly praised.

## Ethel McKay a Popular Radio Artist

On January 29, Ethel McKay, one of the most popular of the WEA radio artists, broadcasted again. This young singer is a pupil of Mildred Graham Reardon, the well known concert artist, church singer and teacher. Miss McKay's many appearances with the WEA radio are due to the demand of the radio public writing in repeatedly to this station asking for a reengagement of this splendid young artist.

## Current Engagements for Mildred Faas

The Huntingdon Valley Country Club Music Association presented Mildred Faas, soprano, in recital on the evening of January 13. Another recent engagement was at Temple University, Philadelphia. The West Chester, Pa., Normal School will hear Miss Faas in the near future in joint recital with Thaddeus Rich, violinist.

## Helen Hunter at Mundell Club

Helen Hunter, soprano of the Metropolitan Opera Company, sang at the morning musicale of the Mundell Club, Brooklyn, on January 18.

## Bonner Soloist with Mendelssohn Choir

Elizabeth Bonner will be soloist with the Mendelssohn Choir at Toronto on February 21.

## Gardner to Play With Orchestra

Samuel Gardner's recent appearance at Roselle, N. J., was followed by a recital at Willimantic under the auspices

of the Community Entertainment Association. Mr. Gardner will be heard as soloist with the Hartford Philharmonic next month, and has an appearance with the American Orchestral Society scheduled for April.

## Pupils of Calvin Coxie Active

Mabel Zoeckler gave a Russian program for the Hartford Musical Club, Hartford, Conn., January 17, and the Times remarked that she has a soprano voice of rare beauty and sings with exceptionally fine enunciation. Miss Zoeckler has been soloist at the First Christian Science Church of Utica.

Nell Esslinger, contralto, has been engaged as a member of the Adrienne production and is scoring success in Detroit and Boston. Robert Dynes, bass, and Mrs. Alfred McLean, soprano, are soloists at the First Congregational Church of Hackensack, N. J., where they gave *The Messiah* on January 6 and will give *Rossini's Stabat Mater* on February 3. Margaret Gibbons is soprano soloist at the Methodist Episcopal Church of Wilmington, N. C. Gertrude Holmgren, contralto, is soloist at the Hamilton Grange Reformed Church.

Carrie Hasselriis, contralto, sang at a special Christmas service at the Lutheran Church of Forest Hills, December 24. Josephine Dameron sings at the Church of the Pilgrims, Brooklyn, and Virginia Sledge and Inez Stuppelbeen are members of the motet choir of the First Presbyterian Church.

## Ulysses Paquin Scores in Paris

When the fourth concert under the auspices of the Association des Concerts Spirituels Orpheus was given in Paris on December 21, one of the soloists was Ulysses Paquin, bass-baritone, who has also scored many successes in the United States. The orchestra and chorus were under the direction of Edouard Barraud, and the entire program was received with much enthusiasm.

## Arthur Shattuck's Interesting Program

Arthur Shattuck never comes to New York for a recital without having something of special interest on his program. At his next appearance (Aeolian Hall, Tuesday afternoon, February 5) he will play again the sonatine by



ARTHUR SHATTUCK

Reynaldo Hahn, which, if memory serves right, he was the first to introduce to this country some five or six seasons ago. In addition, his final group will include four modern numbers of special interest—*Mouvements Perpetuels*, Poulenc; *Voiles*, Debussy; *March of the Wooden Soldiers*, Goossens; *Music Box*, de Severac. The piece de resistance will be the Brahms F minor, and the brilliant Liszt *Tarantella* will close the interesting program, which is typical of this American—or, to be more accurate, international pianist.

## Leginska Wins Chicago Tribute

"Leginska's playing of the Beethoven rondo about the lost farthing was impeccable—her technical proficiency is unquestioned, her intellectuality equally superior. She is a brainy, clever pianist." This was the critical opinion of Herman Devries, of the *Chicago American*, after Ethel Leginska's recent recital in that city at The Playhouse.

## Schmitz Starts Third Western Tour of Season

E. Robert Schmitz played with great success d'Indy's *Symphony on A French Mountain Air* with the Boston Symphony recently. He began his third tour this season in the West with a recital at the Playhouse, Chicago, on January 20.

## Anderson "Wild" About May Peterson

"Greatest success in four concerts here. Everybody wild about Peterson"—such was the telegram received by her managers after May Peterson sang for the fifth time at Anderson College, Anderson, S. C., on her recent Southern concert tour.

## Alcock with Philharmonic Orchestra

Merle Alcock, contralto of the Metropolitan Opera Company, has been engaged as soloist with the Philadelphia Orchestra for the March 4 concert in New York and the March 6 concert in Philadelphia.

## Gerhardt Recital Limited to Three Composers

Elena Gerhardt will devote her program at Aeolian Hall, on Sunday evening, February 3, to songs of three composers, Schubert, Schumann and Brahms.

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## THE SECRETS OF SVENGALI

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This book is a treatise on How to Sing, "the most interesting, the most fluently written, the easiest to read and enjoy of any instruction book in music I have ever seen," wrote T. Scott Buhrman, in the *American Organist*.

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The author, a voice teacher of long experience here and in France, to illustrate his text or "point a moral," introduces many personal recollections and anecdotes of

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### Film Producer Finds Object of World-Wide Search in De Vescovi

Cav. Enrico Guazzoni, Europe's distinguished film expert, producer of *Cabiria*, *Quo Vadis*, and other masterpieces of the silent drama, has sought for years—so he admits—for a woman beautiful enough, distinguished enough, accom-



DONNA LUCILLA DE VESCOVI

plished enough to play the part of Beatrice d'Este. The beautiful Beatrice, it will be remembered, with her grace, her wit and her elegance, swayed thrones. For this lovely Italian lady men fought and died, writers and minstrels lauded her in song and story, the galleries and palaces of Europe reveal her as the adoration of the most inspired painters. In other words, because she was—art is; and even as she made art, so she likewise made history.

Small wonder then is it that so accomplished a connoisseur as Sig. Guazzoni would reckon it difficult to find "the type." His doing so was quite accidental, and ended a twenty year search. He happened to attend a concert given in New York by a compatriot of his who latterly has created an exceptional name for herself in musical circles in this country—Donna Lucilla de Vescovi. He confesses that like a certain languishing suitor, his intentions were "honorable but remote"—he was attending the concert largely out of politeness to his friends.

A door at the back of the stage opened and there stepped forth—Beatrice D'Este. There she stood between two tall Italian wrought candelabra surrounded by lilies which on their tall stems swayed even as she did—garbed in rare old Florentine velvets fashioned in the moyen-age which so perfectly accentuated her style—the living, breathing incarnation of the wonder woman of feudal Italy.

Signor Guazzoni will now produce the film of his dreams. He persuaded the beautiful singer that he would be able to arrange to do this in the summer so as not to interfere with her concert bookings which are piling up for next year. In connection with this announcement of a new star in filmdom, it is interesting to learn that Lucilla de Vescovi is not only beautiful and accomplished, and "the type," but she is also truly a great lady of Italy in her own right, coming as she does from one of the oldest and most distinguished families in Rome, one branch of which goes directly back to the famous Beatrice d'Este. As Signor Guazzoni put it: "She is unquestionably a re-incarnation. May she sway the art of the twentieth century as she did that of medieval times and—what a picture we shall produce!"

### Additional California Date for Althouse

Paul Althouse, now singing in the Northwest, has been booked for an additional date in San Rafael, Cal., on February 1, prior to his engagement in the West en route to New York. Other appearances for the Metropolitan tenor will be in Bellingham, Olympia, Seattle and Tacoma, Wash.; Vancouver, B. C.; San Rafael, Cal.; Denver and Colorado Springs, Col.

### Beethoven Association Reception

A reception was given by the Beethoven Association at its home, 65 West 44th Street, on the evening of January 27. Many of those present had opportunity on this occasion to see the rooms of the association for the first time, and were able to congratulate Mr. Bauer and his fellow members on their comfortable quarters.

### Plotnikoff-Romanoff Studio Items

All the moving picture world is talking of the success of Constance Binney, heretofore a motion picture actress and now the star in *Sweet Little Devil*, Astor Theater, in which play she is also winning big success. She has a little singing to do, and does it splendidly. She is a product of the Plotnikoff-Romanoff studio. Mary Eaton is another young singer who studied five months with Mme. Romanoff and made a fine success in *Kid Boots*. Janet Stone (in *One Kiss*, Fulton Theater) is another pupil from these studios.

In a letter dated Chicago, Berenice Brin writes her teacher, Mme. Romanoff, quoting Dr. Lulek (her Chicago teacher) as follows: "His very words were 'Your voice has improved 500 per cent.; whoever your New York teacher was, she was a good one.' So, my dear Mme. Romanoff, I want to thank you and Mr. Plotnikoff for all you have done for me."

The relations of pupils and teachers in the studio are more than pleasant, for all the students love their gentle-mannered and highly cultured instructors. As to Mme. Romanoff's own voice and singing, she says: "I am finding my own way, my throat is wonderful now, and the voice better than ever." Certain pupils who had the bad habit of forcing the throat were entirely cured by her.

William McKeechin Drucker is a pianist and composer whose songs greatly interest Mme. Romanoff, and she has received songs direct from Mana-Zucca which her pupils will sing. In April the pupils from this studio will give an opera recital, appearing in scenes from *Pique Dame*, *Eugen Onegin*, etc.

Mr. Plotnikoff has just signed a contract with Manager Hurok to conduct acts next season from the operas *Boris Godunoff*, *Don Carlos*, *Sadko*, etc., beginning October 24, with Chaliapin as star.

### Ashley Pettis' All-American Piano Recital

Much interest is being manifested in the forthcoming all-American piano recital at Aeolian Hall, February 8, of Ashley Pettis, American pianist. Tickets for this recital are on sale at one-half the usual price. It is Mr. Pettis' belief that the prevailing prices for recitals are too high to warrant the hearty backing of the general music loving public.

While on tour with this program, which took him to the Pacific Coast, his audiences were profoundly impressed with what America had to offer, and the press amazed. Hundreds of letters were received from admirers all over the country. One woman writes in part: "It was a great pleasure to hear you play such a lovely program, rendered in your beautiful singing tone. It was a joy compared to the storming, thundering concerts we are usually hearing." "Making musical history," "carrying aloft the torch of American art," "Emancipator of the American composer," "pioneer," "apostle of American music,"

"champion of the great unpublished," and many other quotations from exhaustive reviews and editorial comments have been showered on this young artist for his efforts in championing the American composer.

Roy Harrison Danforth in the *Oakland Tribune*, November 12, 1923, says in part:

You may lead the battle against foreign propaganda all you choose with essays and philippics and diatribes, but their combined force is frail beside the impact of such programs as this. Here is the "show me" to silence any doubting Misosourian. To the exquisite Sonata Eroica by MacDowell, he gave a more beautiful interpretation than we have ever had. Variety, color, understanding vied with digital efficiency and exceptional pedal work to give the work its due.

Ruth Pielkovo in the *San Francisco Bulletin*, November 16, writes:

The problem of American art, whether it be painting, literature, sculpture or music, is always apt to stir up controversy. But of all the arts, music, in America, has had by far the worst of it. Our composers have been ignored, ridiculed, petted and patronized by turn. But a serious consideration from the general public has been rare. For the public is always attracted to the foreign name, and often the lure of novelty or of mere strangeness has given the foreign musician a chance not always better deserved by him than by his American co-worker. In literature and painting there are many American artists whose stature is blithely recognized by the whole world. In music alone we have seemed to lag and have been told innumerable times that for some occult reason the Anglo-Saxon race is unable to produce composers of originality or of genuine creative power. Pettis is still quite a young man but seems a person of courage, and, what is rarer among musicians, of genuine intellectual power. He believes firmly in the future of American music.

Charles Woodman, *San Francisco Call*, November 17, 1923, writes:

Ashley Pettis' recital of modern piano music by American composers, much of it still in manuscript, drew a crowd of appreciative listeners last night. Many resident artists were present and held an informal reception for Pettis after the concert. He had a long program that would tax the powers of the most robust performer. It was all modern music, some of it with really biting dissonances that almost tortured the ears of those attuned to the classical modes, but generally it made a better impression on second hearing. Pettis is a master of his instrument, playing with vigor in impressive passages and always with clear, colorful and sympathetic tones. He was the recipient of many compliments, not alone for his excellent performance, but also for his courage in undertaking the exploitation of unknown works, for which he is entitled to be called the apostle of American music.

Ashley Pettis is now under the management of Concert Management Arthur Judson, New York and Philadelphia.

### John Sample Scores in Italy

From Esti, Italy, comes word that the American tenor, John Sample, who last year created a leading role at La Scala in Milan, is singing the title role in *Otello* with great success. Sample is the first American tenor to have ever done the part in Italy. He sang four performances in five days, something which it would seem that no sane manager or impresario would ever ask of a singer, but in Esti, Italy, the people are exceptions to all rules. Sample has studied the part for eight years until he has made it part of himself.

Mrs. Sample (Fanny Cole, in art), has been singing *Micaela* with Valeri Devries at Bologna, where they both have had splendid success.

### Kremer to Give Another Chicago Recital

Isa Kremer, who scored a decided hit with her international repertory in Chicago recently, is to give another recital there on February 3. She then goes to Youngstown, Ohio, February 5, and Grand Rapids, Mich., February 14.

### Seidel and Maurel in Joint Recital

Toscha Seidel, after his New York recital February 1, goes to Newburyport to take part in a joint recital with Barbara Maurel, February 9.



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(Signed) Harold Bauer



### Jean Skrobisch's Remarkable Career

Jean Skrobisch, Russian tenor, began his professional career as a choir boy in the synagogue at Lodz, his native city. At the age of twenty he went to Berlin, studying with Mme. Elizabeth Ferninger (a member of the Berlin Opera Company) about three years. During his study period in Berlin, Mr. Skrobisch appeared in many private and public



JEAN SKROBISCH

concerts. He then went to Paris where he was accepted as a free scholarship pupil by Jean De Reszke, who introduced him to Baroness Edmont De Rothschild, who in turn interested herself greatly in the future of the young singer. On many occasions young Mr. Skrobisch was invited to sing at the Paris and country palaces of the baroness before distinguished audiences.

Mr. Skrobisch studied in Paris with Jean De Reszke for four years, then went to London where he likewise was accepted as a free scholarship pupil at the London Opera School, staying there two years, and appeared at the public performances of the school in leading roles, such as Siegmund, Tristan, Siegfried, Lohengrin, Tannhäuser, Erik, Walter, Samson and Rhadames.

In 1911, 1912 and 1913 Mr. Skrobisch was leading tenor of the Doehnhoff Operatic Festival Company, appearing in all the important roles of the Wagnerian and Strauss operas. He scored big triumphs in London, as well as in all the large English cities. His success with this organization was so pronounced that it resulted in 1914 in an engagement at the Royal Covent Garden, which position he filled until the outbreak of the World War.

In September of the same year Mr. Skrobisch came to America and settled in New York. In 1915 he was engaged as head of the vocal department at the Philadelphia Musical Academy. This position he held for one year. While there he appeared as soloist with the Philadelphia Orchestra, Leopold Stokowski conducting. In 1916 Mr. Skrobisch returned to New York and established himself as a teacher of vocal art. He also procured several engagements for private musicales which gained for him a big following among the elite of the metropolis. Mr. Skrobisch has presented several pupils in recital whose work reflected credit upon his teaching ability.

At his last pupils' recital in Carnegie Chamber Music Hall, on November 18, 1923, he presented four students and demonstrated at that time that his method is productive of excellent results. Mr. Skrobisch is a firm believer in thorough fundamental work and building up of the vocal organ before burdening the student with operatic arias, which (as he claims) act detrimentally in the majority of cases. His experience as a vocal teacher dates back to 1910, starting in Paris. He claims ability to detect vocal defects and correct them, and is a strong advocate to eradicate forcing, which, as he says, gives his pupils an absolute free emission of tone. At Mr. Skrobisch's residence studio, 518 West 111th Street, and at his Carnegie Hall studio, one invariably finds serious students whose work is outstanding.

### A Bliss-full Evening

The MacDowell Club had an interesting concert of British chamber music at the Lenox Theater on Sunday evening, January 20. It was, however, more an evening of Bliss chamber music than of British, for except for Eugene Goossens' Five Impressions of a Holiday, which ended the program, it was all Bliss.

First there was a Set of Act Tunes and Dances by Purcell, in Bliss' transcription for string quartet, played by the Franco-American Quartet—fine old tunes, which Mr. Bliss has left practically in the harmonization of the composer. Then there were three songs, sung by Greta Torpadie, with Mr. Bliss as accompanist; first a variation of the Old French tune, Cadet Roussel, the accompaniment of every verse arranged by a different young Briton—Bax, Bridge, Ireland, etc. Then came a long and dull ballad, The Three Ravens, harmonized by John Ireland, and a jolly song by Mr. Bliss, The Buckle, which would have been still jollier if Miss Torpadie had been able to speak the words distinctly at the rapid tempo in which the song goes. Instead of the Bliss Rhapsody next announced, there was his Conversations, for violin, viola, cello, flute and oboe. They are very short numbers, often purposely humorous, as, for instance, the first number, The Committee Meeting. The audience enjoyed them and insisted upon a repetition of some of them. After

this Paul Draper sang three Bliss songs with the art which always characterizes his work. It was, one might say, a blissful evening, full of Bliss.

### Association of Music School Settlements

A truly remarkable, yet little-known work, is that being done today by the Music School Settlements of New York. It is remarkable mainly for its far-reaching effects in making happier and easier the drab and difficult existence of those who inhabit our slums and tenement districts. The natural hunger of the immigrant and particularly of his children for music, is here satisfied. As one student who works all day in a factory put it, life would not be worth living were it not for his music lesson in the evening. All through the daily grind, all through its deadly monotony, he thinks eagerly of the evening ahead, and the hour he will spend with Bach or Mozart. And so do hundreds of others from little tots to parents. The charge for their lessons is so low as to be practically within the reach of all, and those that absolutely cannot afford it are given instruction free if they show signs of promise.

For this reason the schools are necessarily dependent on charity from various sources, particularly private donations. One of the main sources of revenue is from the proceeds of a series of concerts being given this winter at Carnegie Hall. This in itself is a new departure, and was brought about by the seven music school settlements of New York banding themselves together last fall as the Association of Music School Settlements. A concert committee was formed, which includes Harry H. Flagler, Otto H. Kahn, Clarence Mackey, Hugh McGee and Ernest Urchs. The



Gorodess photo

MME. MARGARET MATZENAUER, DISTINGUISHED METROPOLITAN OPERA STAR, WITH FRANK LA FORGE,

listening to Sarah Frank at one of New York's Music Settlements. Miss Frank will make her debut next January.

series consists of six concerts, two of which have already been given. The artists are donating their services, as they themselves realize and appreciate the wonderful work being done by the settlements. They include Ignace Paderewski, Mischa Elman, Margaret Matzenauer, Mitja Nikisch, Harold Bauer, Ossip Gabrilowitsch, the New York Symphony Orchestra conducted by Walter Damrosch, and many others equally noted. The next concert will be on February 8, and is to be a joint recital by Margaret Matzenauer and Mitja Nikisch, pianist. Frank La Forge will accompany Mme. Matzenauer.

There are now over three thousand students in the music schools, and, in addition, large waiting lists for admission as the funds are as yet not available to take care of everyone. It is not the purpose of the schools to develop genius, but to teach music of a standard comparable to that at any conservatory, to everyone who desires it. In this way the New York schools and the remaining seventy-odd throughout the country are developing and improving the national taste for good music, and in time will aid materially in making us a really musical nation. The fact that numbers of the graduates have secured positions with the New York Symphony Orchestra and made good in other ways shows that America's future musical genius may spring from these schools. The purpose of the schools is therefore two-fold, for the education of the American people, and the future of American music.

### Musicales at Laura E. Morrill Studios

Laura E. Morrill is holding musicales at her New York studios every third Sunday in January, February, March and April. The artist pupils presented last Sunday were Lillian Crossman, Sarah Edwards, Florence Gaugel, Leah Lannamann, Merle Hartwell and a young pupil, Anna Helmke, who is making excellent progress toward a public appearance and career. Merle Hartwell will give a program for WEAJ on February 7. She is the possessor of a beautiful coloratura soprano voice.

### Prof. Schnéevoigt Due Next Week

According to a cablegram, the well known conductor, Prof. Georg Schnéevoigt, the artistic director and first conductor of the Konserfoerenigen in Stockholm, and the Philharmonia Society in Christiania, sails from Southampton today (January 31) on the S. S. Andania, and will arrive February 8 in New York City. On January 28 Prof.

Schnéevoigt conducted the ninth symphony of Beethoven in the Philharmonie in Berlin. He will return to Europe on March 15.

### Ornstein Interviewed

Last November, Leo Ornstein, the pianist, returned to his former manager, M. H. Hanson. Immediately a coast tour was booked for the pianist and Mr. Ornstein played recitals in the following California cities: December 6, Anaheim; 7, Los Angeles; 10, San Francisco; 12, Riverside; 13, Alhambra; 14, Long Beach. Already Mr. Hanson has booked twenty-seven dates for Mr. Ornstein for the fall.

While Mr. Ornstein was in Los Angeles, he was interviewed by Don Ryan, and the following excerpts are from the amusing article which was the result of their talk:

"Leo Ornstein, born in Russia, an American since the age of six. That futuristic composer. Ornstein who composed the Funeral March and the Wild's Man's Dance. Who once in Los Angeles, having been taken up, as the phrase goes, by what passes in Los Angeles as the smart set, was invited to an 'at home'."

"This Ornstein is in Los Angeles again, having played a concert here the other day and now radiating from this metropolis on a minor tour of the lesser metropolis surrounding."

"From the room at the Alexandria occupied by the composer and his wife a lively flight of singing piano notes take wing, escaping through the transom. The piano hums itself into silence and a knock opens the door."

"Ornstein is a little man, looking young, with a dark dry skin, dark hair, dark clothes and a collar three sizes too large for him."

"The man's eyes are the best feature about him. His eyes are splendid. Almost black, but with the depth of an opal. They might be the eyes of Moses—or, of Shelley. Forgetting, of course, about the color."

"Ornstein is not resentful against the hounds of tradition that are tearing at his flanks. He thinks it is hard for them to understand. It is."

"Musicians trying to apply old formulae to new methods can't grasp them. But one not educated in technical matters has no difficulty in understanding. He receives the mood."

"There is nothing the human race objects to like a new point of view. The race resents it. The first shock is terrible. Because the human mind is saturated with inertia. Turning around in the same circle. It takes a tremendous amount of energy to plunge out of it."

"Ornstein said that he thought it was better for a com-



Edwin F. Townsend photo

LEO ORNSTEIN,  
pianist and composer.

poser to write his music first and become concerned with literary theories about it afterwards.

"A man should go through as many reactions, experience as many things as he can in life and let his music come out of that."

"The petty formulae of the Frenchman, Milhaud, and his crowd, came in for discussion. Ornstein said he thought Milhaud with his theories about jazz was terribly brittle."

"Jazz is all right. But I think the coons do it a damn sight better. We don't feel it. With Milhaud it is an academic adaptation—taking these tunes and forcing them into a symphonic mould. It has nothing to do with what we have to say. Shelley said poetry should be a spontaneous outburst. It must come from within, not from without."

### Francis Rogers at Three New York Clubs

Francis Rogers gave a song recital at the Harvard Club on January 27. He will share a program with Marcel Grandjany, the French harpist, at the University Club on February 10. He will furnish the whole program at the Century Association on February 16.



## ACROSS THE COUNTRY

(Continued from page 58)

Warren Hull, baritone, in a production of The Messiah, in San Benito; Mrs. Fred Jones, soprano; Mrs. Guy Simpson, contralto; Charles Stone, tenor, and Warren Hull, baritone, with Walter Dunham, accompanist, in Georgetown; and Walter Dunham, organist, in El Paso.

Jewel Carey, soprano, a new addition to musical circles here, was presented in recital, on December 11, by the Elks' Choir, assisted by Mrs. Harry Kiley, pianist, of Austin, Tex. Miss Carey's voice is excellent, and each number proved her a musician of worth. Mrs. Nat Goldsmith was the capable accompanist. Mrs. Kiley's numbers were also well received.

A program of interest was given December 12 for the benefit of patients in the station hospital, Fort Sam Houston, under the auspices of the American Legion Auxiliary of Alamo Post. The following artists appeared: Julien Paul Blitz, cellist; Mrs. Fred Jones, soprano, and Marjorie Will, reader. Mrs. Julien Paul Blitz was the accompanist.

The December musicale and reception of the San Antonio Musical Club, Mrs. Lewis Krams Beck, president, was held December 17 with Edward McKenzie in charge. John M. Steinfeldt opened the program with etude in E major (Chopin); scherzo in B flat minor (Chopin), and his own composition, An Evening in Venice, which won first prize last year in the club's annual competition. This was followed by a group of three songs by Jewel Carey, soprano. Her numbers were by Wekerlin, Sibella and Forbes. Marjorie Will read an incident in the life of Gounod. Warren Hull, baritone, sang numbers by O'Hara and Locher. Mildred Wiseman, violinist, played selections by Bruch and Schubert. Lucile Wiseman, soprano, offered works of Campbell-Tipton and La Forge. The closing numbers were given by the Musical Art Choir (a mixed chorus of sixty), under the direction of Henry Jacobsen. Their offerings were Cherubim Song (Bortnyanski), A Legend (Tchaikowsky), and O, Come All Ye Faithful, in which the audience was requested to join. The accompanists were Walter Dunham and Hedwig Richter.

Students of the Evelyn Harvey Piano School presented a program in Miss Harvey's studios on December 20. Eighteen participated, each showing careful training.

Mrs. L. L. Marks, soprano, sang a group of songs, December 22, at the annual Rotarian Christmas tree exercises for the children of the poor and the various orphanages.

St. Mark's Choir presented part three of the sacred cantata, Penitence, Pardon and Peace (Maunder), on December 23. The soloists were William Orby and Eric Harker, tenors. Oscar J. Fox is organist and choirmaster.

A program was given on Christmas morning at the Gunter Hotel. An orchestra, under the direction of Paul Mohnkern; Mrs. J. M. Krakauer, soprano, and David L. Ormesher, tenor, were the participants.

The San Antonio College of Music, of which John M. Steinfeldt is founder and director, presented Edward Kurtz, violinist, in recital on December 29. Mr. Kurtz is head of the violin department of the University of Kansas. His

program was as follows: Sonata in G minor (Tartini); romance in F, op. 50 (Beethoven); prelude and allegro (Pugnani-Kreisler); concerto, No. 2, in F sharp minor, op. 19 (Vieuxtemps); Serenade Melancolique (Tchaikowsky); Colonial Minuet (Edward Kurtz); Sioux Flute Serenade (Skillton); En Bateau (Debussy), and Tambourin Chinois (Kreisler). Recalls and encores were necessary during the course of the program. Annie Holliday, advanced student of the College of Music, gave support at the piano. S. W. San Francisco, Cal. (See Music on the Pacific Slope.)

## Alcock and Spalding in Joint Concert

Merle Alcock is giving a joint recital in Fall River, Mass., February 17, with Albert Spalding.

## OBITUARY

## Alfred Gruenfeld

Vienna, January 7.—Black flags are waving from the roofs of the Musikvereinsgebäude and other public buildings. Vienna has donned mourning for the burial of Alfred Gruenfeld, its favorite pianist and one of its most beloved inhabitants, who died here on January 5, after long and painful suffering, but rarely interrupted in recent months by occasional public appearances.

Gruenfeld was born in Prague, capital of Czechoslovakia, which was then still a province of the Austro-Hungarian Empire. Frederick Smetana was one of his first instructors, and at the age of thirteen Gruenfeld made his first concert appearance in his native city. At the suggestion of Felix Dreychock he was made a pupil of Theodor Kullak in Berlin, and subsequently became a favorite disciple of Franz Liszt. In 1872 Gruenfeld settled in Vienna, which had been his home ever since, despite prolonged concert tours throughout Europe. In 1891 he visited the United States, in conjunction with his brother, Heinrich, the Berlin cellist, appearing with orchestra in Boston and Philadelphia under Nikisch. During the last fifteen or more years his activity remained limited to Austria, and particularly to Vienna; here he was idolized, and his popularity was second to none. His record of appearances in this city averaged at about twenty a month, and indeed the Viennese element became more and more predominant not only in his charming personality but even more in his art. He was perhaps not a great pianist in the accepted sense, but the past master of pianistic miniature work. Many years ago Hans von Bülow had termed him the "charmeur" among the pianists, and it was this side of his art that Gruenfeld aimed to cultivate. His playing of Mozart, Schubert, and especially of Johann Strauss' waltzes, was marvelous in its finish of technique and style. As a composer, he achieved success with two comic operas and with innumerable small

pieces which represented drawing room music in its best and most tasteful type.

Gruenfeld's last appearance but one took place with Fritz Kreisler, four weeks ago. He was buried in a "grave of honor" donated by the community of Vienna, which had granted him the freedom of the city on his seventieth birthday in 1922, and the funeral service, held in the hall of the Musikverein, was attended by representatives of the Government and municipality, and by the city's most prominent musicians, such as Felix Weingartner, Franz Schalk, and many others. P. B.

## Vincenzo Vannini

A cable from Florence states that Vincenzo Vannini, the distinguished voice teacher, died there on January 24. He was born in the same city nearly seventy-eight years ago, in a house which was built in the eleventh century, and in which is father, grandfather, great grandfather, and many other generations of the Vannini family have lived. In this same house he died. Vannini, in the course of his long and honorable career as singer and teacher, produced a great many pupils who distinguished themselves. The larger part were his own countrymen, but among the Americans well known in the musical world, former pupils of his, are Nettie Snyder, the New York voice teacher; the late Willis Batchelder; Carleton Hackett, of Chicago, and Arthur J. Hubbard, of Boston. Vannini is survived by two daughters, Alina and Beatrice, one of whom teaches singing, the other Italian.

## Arthur Bird

Arthur Bird, American pianist and composer, died suddenly in Berlin December 22, following a stroke of apoplexy while returning from a concert in the Singakademie. Mr. Bird, who was born in Cambridge, Mass., July 23, 1856, received practically all his musical education in Germany where he studied with such masters as Haupt, Loeschhorn, Rohde and H. Urban in Berlin, later joining the classes of Liszt in Weimar, 1885-1886. Aside from intervals spent in America and in Halifax, N. S., where he organized the first male chorus and taught in the Young Ladies' and St. Vincent's academies, Mr. Bird spent most of his life in Berlin where, at the time of his death, he was active as correspondent of the Chicago Musical Leader. Mr. Bird is survived by his widow and some grown children. A. Q.

## Louis Savart

Vienna, December 20.—Louis Savart, prominent Viennese singing teacher, died here recently at the age of fifty-three. He was originally an orchestral musician, and had achieved some renown as a hornist before joining the rank of concert singers. A severe eye trouble, which frustrated Mahler's plan to engage him for the Vienna Opera, finally compelled Savart to restrict his public career and to confine himself to teaching. He has produced some well known pupils, among them Marcel Salinger, at present appearing in opera in the U. S. A. P. B.

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### Roa Eaton Soloist with Philharmonic

Roa Eaton was acclaimed a "pronounced success" by those who heard her as soloist with the New York Philharmonic on January 21. Her singing of Verdi's aria from *Traviata*, Ah, fors'è lui, aroused great enthusiasm on the part of the audience that filled Carnegie Hall to capacity. With a warm, musical, flexible voice of wide range, Roa Eaton interpreted E. Strano, Ah, fors'è lui and Sempre libera with meditation, deep feeling and vibrant joyous notes. As encores were not permitted, the singer could not comply with the demands of the public, even after seven curtain calls.

To quote those now booking Roa Eaton in concert: "It is rare in these days to find a voice so fresh and beautiful as Roa Eaton's and seldom is an artist to be found who possesses her singing talent, vitality and fire—the great assets which thrill an audience."

The radio broadcasting is today the most rapid channel to a young singer's fame. Telegrams, letters and phone calls have been pouring in from all parts of the country from those who heard Roa Eaton at great distances, from Chicago, Rockford, Detroit, Buffalo, etc., and they all praise her beautiful voice and desire to hear her in their home towns. Negotiations are already under way to have this attractive young singer appear with various musical organizations throughout the United States and Canada. The Philharmonic performance will be followed by the Roa Eaton Concert with her own company at Aeolian Hall, Thursday afternoon, February 28, Loudon Charlton manager. Roa Eaton, formerly of the Metropolitan Opera Company, New York, and of the San Carlo Opera Company, Naples, will not only be heard in songs, classic and modern, but also will sing operatic arias.

### Huss Pupils in Fine Recital

On Saturday afternoon, January 19, piano pupils of Henry Holden Huss and vocal pupils of Mrs. Huss were heard in recital at the Huss Studio in Steinway Hall.

Stanley Klein opened the program with a bright rendering of the allegretto from Beethoven's sonata, op. 14, No. 1, in E, and was followed by Mary Woodbury and William St. Clair Craig, who played delightfully two Huss numbers from *Happy Days*—The Old Duchess at the Court Ball and Moonlight on Lake Como. Florence Sansom, soprano, accompanied by Teresa V. Becker, sang My Mother Bids Me Bind My Hair (Haydn), Florian's Song (Godard), and All in a Garden Green (Lidgley), with commendable poise and delicacy of style. Margaret Bliss was heard in part of a Beethoven sonata, op. 10, No. 3, and Irene Parslow, accompanied by Anna Belle. Lillian Loewe and Charles voice in Huerter's Lullaby and d'Albert's Maiden and Butterfly. A contralto voice of rich quality was revealed by Harriette Pierdon, who sang the Air des Adieux, from Tchaikovsky's *Jeanne d'Arc*, with much feeling. She was accompanied by Anna Bell. Lillian Loewe and Charles Ames played the second and third movements, respectively, of the Beethoven Appassionata sonata, with clarity and firmness. The first movement of the Schumann piano concerto, in A minor, was rendered with spirit, good expression and admirable technical command, by George Armstrong, Jr., Mr. Huss playing the orchestral part at the second piano. Edmund Nasadoski displayed a lovely touch in a group including a Bach prelude, a Chopin prelude and Palmgren's

May Night, giving the latter an effective interpretation. Anna Belle concluded the printed list with a brilliant execution of MacDowell's Concert Etude.

Several were prevented by illness from appearing on the program, but there were extra numbers—Julie Kendig, a former Huss pupil, played artistically a Grieg prelude and several of Mr. Huss' compositions. Ella Marion Sexton, a composition pupil of Mr. Huss, had two numbers interpreted—Valse Amabile, a charming waltz played by Charles Ames, and Because of Thee, a lovely song, sung by Mrs. Huss. Mrs. Huss was also heard with much pleasure in a new composition by Mr. Huss, a beautiful and rhapsodic setting of verses from Omar Khayyam.

A noticeable feature in the performance of all the students, both vocal and piano, was their artistic grasp of things. The studio was filled with friends who enjoyed and applauded the entire program.

### Easton Sings Season's First Santuzza

The recent revival of Rimsky-Korsakoff's *Coq d'Or* at the Metropolitan Opera House was preceded by a performance of Mascagni's *Cavalleria Rusticana* in which Florence Easton sang the leading role of Santuzza for the first time this season. Incidentally, it was in this part that the artist made her Metropolitan debut, receiving the acclaim of the critics and public alike that has since kept up and made the artist "one of the most important members of Mr. Gatti's company," as a New York paper recently said. "Florence Easton gave an intense and full-voiced version of Santuzza," was the verdict of Leonard Lieblich, in the *New York American*.

### Activities of Rudolph Thomas

Rudolph Thomas announces that he is no longer connected with the Philadelphia Civic Opera Company. He is having a music interpretation class at the Settlement Music School in Philadelphia with the idea of building up a regular opera class. Elizabeth Bonner is one of the well known singers coaching with Mr. Thomas; Mme. Lucchese will prepare the concert program with him that she will use on her Western tour.

### Edna Bishop Daniel Artist in Concert

Ruth Peter, an artist pupil of Edna Bishop Daniel, was scheduled to sing at the Central High School Auditorium in Washington, D. C., on January 20. Mrs. Daniel is an "exponent of the common sense system of voice placement and tone production used by true voice culturists and real artists of all nations."

### Herma Menth Plays at Two Colleges

Herma Menth, the Viennese pianist, played a return engagement at Sweet Briar College on January 11, and on the following day played at Hollins College, Virginia, which was also a "repeat date."



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

### HOW TO PRONOUNCE GARCIA.

"Whenever we have a disagreement in our club about any musical matter, we at once turn to the *Musical Courier* for advice or information. Just now we are divided as to how to pronounce the name of Garcia, part of the club insisting that it is an Italian name, and therefore the *ci* is *chi*, while others say it was never pronounced like that in London where Manuel Garcia lived and taught singing for so many years. Please tell us the correct pronunciation."

As Manuel Garcia was born in Spain, the *ci* would have the sound of *the*, therefore the name would be Gar-theah. But both in England and America the name was Anglicized to the extent of his being Garshah, while in Germany he was Garsiah, the accent on the first syllable, although in the Spanish it is "the" that is accented. So you see there are so many ways of pronouncing the name, that you may all be right in your disagreement. As he taught in London from 1850 until 1895, the English way of pronouncing the name seems to have precedence. His sister, Violot-Garcia, used the Spanish "the." She was born in Paris, in 1821, being sixteen years younger than Manuel.

### A MUSICAL CAREER.

"Would you be so kind as to advise me how to undertake the great task that leads to the road of fame? If I only had a chance I would be willing to do anything to work my way through a musical conservatory. I would devote my whole soul too, in trying to make a success. I wish to give up entirely the work for which I have been trained. Words cannot express how grateful I would be if you would consider this, and please let my letter escape the waste basket."

It is perhaps best to say at the beginning that the Information Bureau does not know of any conservatory where it is possible for a pupil to work his or her way through. Preparing for work for which you have been trained must have occupied some years, so that by now you are perhaps twenty-one or twenty-two years of age, which is rather late to commence training for so arduous a career as that of a successful musician. Have you any idea of the number of years that must be given over to study either for a vocalist or instrumentalist who is to make a public career with any chance of success? At least six years, more often ten are given by the student of music who is studying seriously. It is not merely music that has to be learned, but also in the case of a singer, languages must be mastered, while in addition a general knowledge of the history of music and musical literature should be acquired. Instrumentalists often devote six, eight or even ten hours a day to practicing. If you have had no previous musical education, you must commence at the beginning, which at your age would be a really hard task. If for your voice, without earlier training the flexibility might be less than at sixteen, while for playing any instrument, the fingers would not be as supple as if you had been practicing since childhood. To abandon a good paying profession for six or ten years of arduous study without the means to finance yourself during those years, seems rather a risk, for who can be sure of the great success at the end? Music is an exacting profession. You see your letter has escaped the waste basket; indeed it may be said that all letters received by the Information Bureau are given consideration and answered as promptly as possible, and the answer to your inquiry is given just as the facts exist so you will know just what you are undertaking if you decide to study music.

### Gescheidt Musicale and Tea

On Sunday afternoon, January 27, a score of interested friends and admirers of the Gescheidt artist-pupils visited her New York residence-studios and heard some unusually good singing. Lucille Banner is a lyric coloratura soprano who has made immense strides since heard only last year, so that she tossed off the scales, trills, staccati, etc., of *Regnave nel Silenzio* (Lucia) with elasticity and ease.

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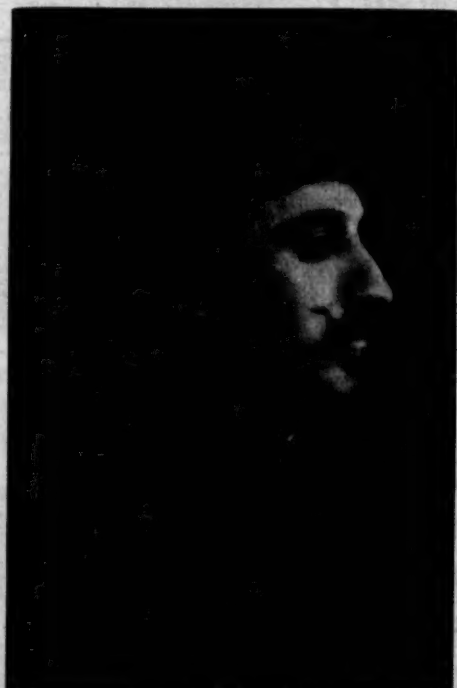
As encore she sang a negro lullaby, in which her English enunciation was admirable. Violet Dalziel, another soprano with beautiful voice, sang songs by Hageman, Curran, La-Forge and others; one knew not whether to admire the voice, the style, or the articulation most. With LeRoy Duffield, a new tenor, she sang Night Hymn at Sea (Goring-Thomas) and The Serenade (Tosti), giving much pleasure. Mr. Duffield sang Ah, Moon of My Delight (Lehmann) with fervor and splendid climax, amply supported by Betty Schu-leen, who is a pianist of fine ability. Other solos by him were Hymn of the Night (Campbell) and Now Sleeps the Crimson Petal (Quilter), and rounds of applause for all the singers showed hearty appreciation.

Social commingling at the bounteous tea-table gave opportunity to note the many prominent musical people present.

### More Praise for The Cry of the Woman

Enthusiasm still waxes high for the song by Mana-Zucca called *The Cry of the Woman*. Rea Stella writes: "The Cry of the Woman always goes big with my audiences." Frances Gottlieb states: "I just love to sing *The Cry of the Woman*; it is the high spot of my programs." Louise Jenkins says: "The Cry of the Woman is an unusual song and is deserving of the great popularity it is having." This comment comes from Dorothy Stearns Mayer: "What a wonderful song is your *Cry of the Woman*. It is so appealing and grateful to sing." Gladys Axman writes: "Your *Cry of the Woman* is very interesting, with a most dramatic ending, and it suits me admirably."

### HOW THEY LOOKED THEN—



HENRI VERBRUGGHE,

Conductor of the Minneapolis Symphony Orchestra. This portrait of Mr. Verbrugghe was made about twenty years ago, at the time he made his first venture as an orchestra conductor. It was at a concert of the Scottish Orchestra, in London, afterwards repeated in Edinburgh.



Joseph Carl Grifi

Composer of "The Legend," produced at the Metropolitan Opera House. Also composer of the Scores for the D. W. Griffith Productions, and many well-known songs.

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In Stokowski's Absence Conductor of Chicago Symphony Orchestra Appears as Guest and Is Enthusiastically Acclaimed—  
M. T. A. Program Pleases

Philadelphia, Pa., January 25.—Frederick Stock, conductor of the Chicago Symphony Orchestra, was the guest conductor of the Philadelphia Orchestra on January 18 and 19, in the absence of Leopold Stokowski. The program included the overture of the Magic Flute, by Mozart; the Brahms symphony No. 1, in C minor; Elegy, by the conductor, and Ravel's La Valse. Mr. Stock brought to our orchestra a keen musical intelligence and delightful interpretation, especially of the Brahms symphony. His own composition—Elegy—written in memory of Clyde M. Carr, former president of the Orchestral Association of Chicago, was received enthusiastically.

### MANUSCRIPT SOCIETY.

The Manuscript Music Society of Philadelphia held its third concert of the season at the Art Alliance, January 16. One of the chief features of the program was the performance (in memoriam) of four songs by the late Edward G. McCollin—Thou Art Not Near Me, Thou'rt Like Unto a Flower, Slumber Song, and Persian Serenade. They were well received and were sung by Arthur E. I. Jackson, accompanied by Agnes Clune Quinlan.

The opening numbers—Chant sans paroles, minuet in D minor, Gavotte Miniature, by Frederick E. Hahn—were performed by the composer, with Joseph Clarke at the piano. Following these came four songs by Philip Goepff—War, Victory, Go, Lovely Rose, and Thy Spirit Hovers O'er Me—sung by May Ebrey Hotz, with the composer at the piano. Mr. Goepff played four preludes composed by Harvey Hebron, and Mr. Hahn closed the program with the same number of his own compositions—Ripogenous, Mon Desir, minuet in G major, and Airs Hongroises.

### PHILADELPHIA MUSIC TEACHERS' ASSOCIATION.

An interesting program presented before the Philadelphia Music Teachers' Association was arranged by Maurits Leeftson for the meeting on January 17, in the auditorium of the Y. M. C. A. The artists appearing were Otto Meyer, violinist; Jean Rogister, who played the viola d'amour and alto; Christian Klug and his wife, Paula Boeckel-Klug, cellists, and Maurits Leeftson, pianist.

The first number was a fantasia for alto and piano by Jean Rogister, played by the composer and Mr. Leeftson. Following this came three violin numbers—Ave Maria, by Schubert-Wilhelm; Negro Spiritual, by Cameron-White, and In a Cane Brake, by Gardner—all excellently interpreted by Otto Meyer. Mr. and Mrs. Klug played a concerto for two cellos. Mr. Rogister played two of his own compositions, Menuett and Butterflies. The program closed with a trio for piano, violin and cello by Arensky, played by Maurits Leeftson, Otto Meyer and Christian Klug. The ensemble of these three artists was a pleasure to hear and

Mr. Rogister, a member of the Philadelphia Orchestra, deserved the applause accorded him, both as composer and performer.

The speaker of the evening was John Webster Harkrider, pageant master, who talked on What the Pageant Is Doing for Music.

### VACATION FOR N. LINDSAY NORDEN

N. Lindsay Norden, the Philadelphia conductor, will have a short respite from his many musical activities, and will spend his vacation period in Florida. M. M. C.

### Boggetti Artist Scores Another Triumph

Marion Anderson, contralto, is a young negress who has aroused great interest in the musical world throughout the country. She presented a program for the Matinee Musical Club of Philadelphia on January 15 and was given a warm reception. Wherever she sings, the critics agree that hers is a true contralto voice of wide range and unusually beautiful quality. Miss Anderson is an artist pupil of Giuseppe Boggetti, vocal teacher of New York and Philadelphia.

### Josef Schwarz Re-engaged for Chicago Opera

It is officially announced that Josef Schwarz has been re-engaged by the Chicago Civic Opera Company for next season. Mr. Schwarz will be with the company throughout the season, his contract calling for a minimum of fifteen appearances. Music-lovers in Chicago will delight at this announcement, which follows closely the editorial which appeared in the MUSICAL COURIER of January 24, on page 36.

### Borovsky Scores Success in Paris

According to recent word from Paris, Alexander Borovsky was given a great welcome there on December 9, when he appeared in Concert Colonne with orchestra under Gabriel Pierné. "The house was overcrowded. He scored a big success in the Emperor concerto; it was a Beethoven festival. Borovsky is today the sensation of Paris."

### Virginia Gill Gives Program for Kiwanians

Virginia Gill gave an interesting program of music and readings at the recent luncheon of the Kiwanians in Meadville, Pa.

### Carreras for Brooklyn

Maria Carreras has been engaged by the Brooklyn Institute of Arts and Sciences for a recital on March 11.

## WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

### Wagnerian Opera—Das Rheingold, December 27

**Post** The performance as a whole sets a standard for the Wagnerians. Any repetition of this opera should be greeted with a full house.

**Sun** Rheingold is not the best opera to show the Wagnerian Opera Company's merits; it asks too much of mechanism.

### Else Aasen, Soprano, in Tristan and Isolde, January 2

**American** Her performance of the Irish princess last night was one of thrilling power and superb eloquence.

**Herald** Her style in song and action was without great distinction.

### La Parra's La Habanera, January 2

**American** The orchestra is handled deftly and the score will appeal to connoisseurs as the product of a highly skilled and finely sensitive musician.

**Herald** The orchestration is generally rude, crude, and noisy. Indeed there is so little of genuine musical pith in the score that it baffles description.

### Ellen Ballou, Pianist, January 3

**American** Her tone is refined and mellow.

**Sun** Her tone was hard as crystal.

### Die Toten Augen, Wagnerian Company, January 3

**American** It is a musically score, with many lyrical and dramatic moments, and it is an appropriate setting for the nature of the moving story.

**World** The work was well presented. The performance was had. . . .

**World** The performance was had. . . .

### Samuel Dushkin, Violinist, January 6

**Herald** His tone was excellent in purity and transparency and his intonation was of the finest.

**World** A poise of manner and smoothness of tone which was genuinely refreshing.

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## FRENCH PRIVILEGES EXTENDED TO MORE AMERICAN STUDENTS

Permitting a greater number of students to take advantage of the arrangements made by Mlle. Berthe Bert of the French Bureau for the pianists from the David Mannes Music School, who go to Paris in April for study with Alfred Cortot, comes the announcement that the group will be extended to admit other American students and other than pianists. The nucleus of the Mannes School group will be recipients of the Walter Scott Foundation scholarships, applicants for which are now preparing with Mlle. Bert, who is M. Cortot's representative at the school in addition to being musical secretary of the French Bureau of Information in the United States. Mlle. Bert's connection with the French Bureau makes possible many special privileges which otherwise could not be extended to the Americans.

The faculty for the spring term at the Ecole Normale de Musique, where the students under her charge will work, includes besides M. Cortot; Jacques Thibaud, who is announced, prior to his sailing for France, to give two classes for violinists at the Mannes School; Georges Enesco, Lucien Capet, Pablo Casals and Marcel Dupré. Owing to the low rate of exchange, the total cost for each student, including East and West bound passage on a monoclase steamer of the French Line, transportation between Le Havre and

Paris, all living expenses while in Paris and all tuition fees for the course as well as attendance at many artistic performances, will be approximately \$500. In view of the fact that the Olympic games take place in Paris at that time, the term of study being through May and June, many of the foremost European musical and dramatic organizations will be in Paris for the general festivities.

Recipients of the Walter Scott Foundation scholarships will be selected on February 4 in a hearing at the Mannes School. The sailing is scheduled for April 19, via the S. S. Rochambeau. Further information in regard to the trip may be had from Mlle. Bert, French Bureau of Information, 598 Madison avenue, New York.

## John Valentine Scores Another Roman Success

John Valentine, a former pupil of Gennaro Mario Curci, who went to Rome, Italy, more than a year ago to finish his studies, has had another success in the Italian capital,



Mishkin photo JOHN VALENTINE

where in his frequent appearances he has gained quite a following. Mr. Valentine appeared in a concert there on December 11, his voice and style of interpretation again

## NEW YORK CONCERT ANNOUNCEMENTS

## Thursday, January 31

Symphony Society of New York, afternoon.....Carnegie Hall  
Boston Symphony Orchestra, evening.....Carnegie Hall  
Percy Grainger and the Duo-Art Piano, afternoon.....Aeolian Hall  
Sabine Meyen, song recital, evening.....Aeolian Hall

## Friday, February 1

Symphony Society of New York, evening.....Carnegie Hall  
La Forge-Berumen Nocturnal Musicale.....Aeolian Hall  
Ernesto Berumen, piano recital, evening.....Aeolian Hall

## Saturday, February 2

Symphony Concert for Children, morning.....Carnegie Hall  
Boston Symphony Orchestra, afternoon.....Carnegie Hall  
Polak, Sokolsky-Freid and Bliss, evening.....Carnegie Hall  
Maria Ivogun, song recital, afternoon.....Aeolian Hall  
Interpreparatory Glee Club Contest, evening.....Town Hall

## Sunday, February 3

Manuel Quiroga, violin recital, afternoon.....Carnegie Hall  
Symphony Society of New York, afternoon.....Aeolian Hall  
Elena Gerhardt, song recital, evening.....Aeolian Hall  
Maximilian Pilzer, violin recital, afternoon.....Town Hall  
Salvatore Fucito's Artist Pupils, evening.....Town Hall  
State Symphony Orchestra, afternoon.....Metropolitan Opera House

## Monday, February 4

Henry Cowell, piano recital, evening.....Carnegie Hall  
Frederick Southwick, song recital, afternoon.....Aeolian Hall  
Jan Wolanc, violin recital, evening.....Aeolian Hall  
Dorothy Berliner, piano recital, evening.....Town Hall

## Tuesday, February 5

Roland Hayes, song recital, afternoon.....Carnegie Hall  
Philadelphia Orchestra, evening.....Carnegie Hall  
Arthur Shattuck, piano recital, afternoon.....Aeolian Hall  
Gertrude Peppercorn, piano recital, evening.....Aeolian Hall  
Johanna Gadske, song recital, evening.....Town Hall

## Wednesday, February 6

State Symphony Orchestra, afternoon.....Carnegie Hall  
Philharmonic Society of New York, evening.....Carnegie Hall  
Elly Ney, piano recital, afternoon.....Aeolian Hall  
Naida Reisenberg, piano recital, evening.....Aeolian Hall  
American Music Guild, evening.....Town Hall

creating a most favorable impression. The Giornale D'Italia commented: "A most noted and appreciated North American tenor has obtained in Rome, during his short stay, so large a following through his beautiful voice, so mellow in quality and for the charm with which he sings. Recently at a concert given at the Argentine he was greatly acclaimed." The Il Piccolo referred to his voice as being "sweet and rich," and the Il Paese said he sang "several romances exquisitely, receiving much applause." "A warm and voluminous voice," was the comment of the Tribuna.

It is expected that Mr. Valentine will return to America the latter part of this season when he will probably make his New York debut.

## Hull and Howe in Two-Piano Program

Anne Hull and Mary Howe gave a program of music for two pianos at the Greenwich House auditorium on Sunday evening, January 27.

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